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GERONIMO

OUR 66TH YEAR NOVEMBER 2019

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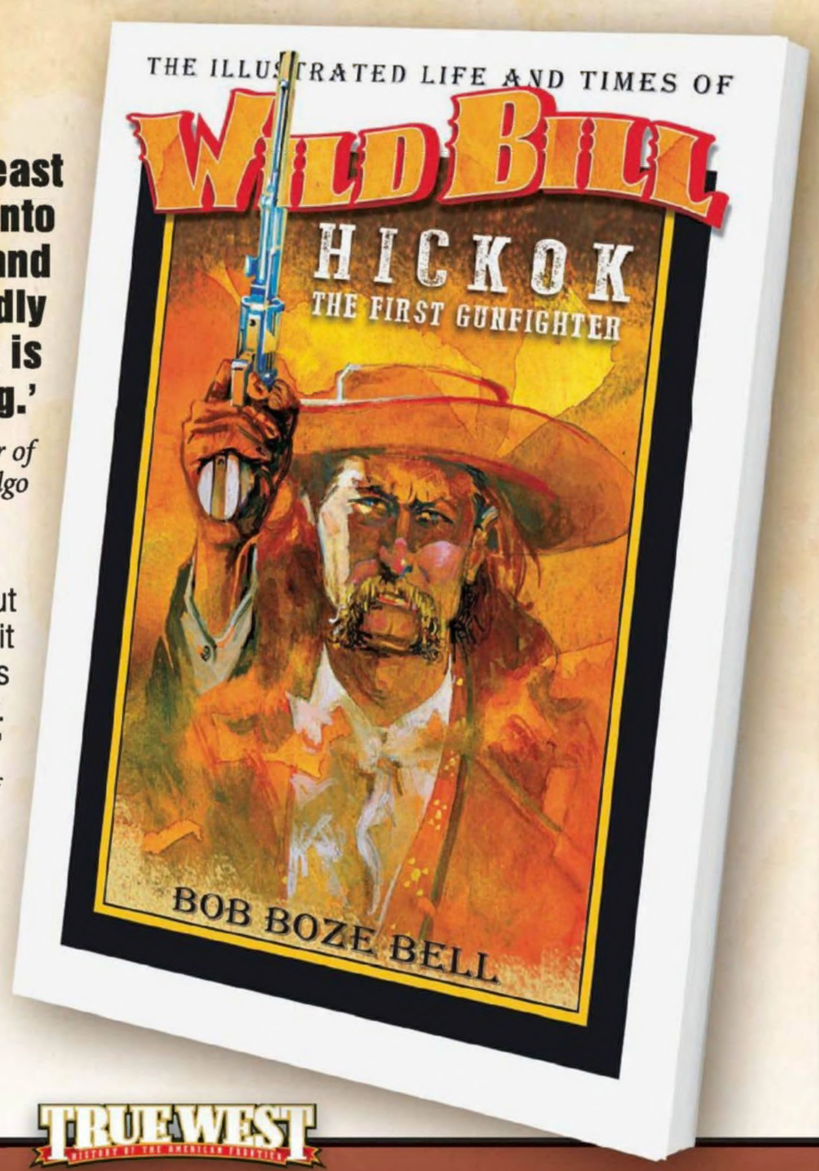

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Heroes & Patriots presents
Geronimo: Legendary War Chief and Shaman

On March 6, 1858, the family of Goyahkla "The One Who Yawns" was killed by soldiers from Mexico. Having lost his mother, wife, and three children, the most of anyone else from the village, he was chosen to lead the war party to seek revenge on the soldiers. During the bloody conflict, he struggled with a Mexican soldier. Victorious, Goyahkla grabbed the soldier's saber and held it in hand along with his knife, ready to fight the next one who dared. He arose to the gazes of his comrades who stood in awe of his ferocity. It was then that the 28-year-old was honored as "War Chief" of the Bedonkohe band of the Chiricahua Apache. Time left him with another name: Geronimo. He never forgave the Mexican people for what happened to his family. It burned with a fire that fueled further conflict and raids on both sides of the border. Eventually, both governments sought his capture. This was how he became one of the most wanted men in North America.

After 28 years, with nearly 8000 men in pursuit at the end, a peaceful solution was accepted on September 4, 1886.

Despite being held as a Prisoner of War of the United States for 23 years, the name Geronimo became infamous. Paraded around the west as a Star Attraction, though always accompanied by guards, Geronimo made many public appearances: wild west shows, private events, the 1904 World's Fair in St Louis, MO, and the Presidential Inaugural Parade for Theodore Roosevelt in 1905.

Geronimo is unique as one of the few Native Americans who was the hardest to capture, most photographed, and legendary. Whether you think of him as a freedom fighter, a man surrounded by mythology, or a man too wild to remain at large, we can all agree that he will forever remain infamous in American History.

Heroes and Patriots is proud to honor the complex history of the Apache leader Geronimo with this Henry Big Boy Rifle chambered in .45LC – an edition limited to only 50 individually numbered rifles. Engraved on the receiver, forearms, and stock with a 24 Karat Gold-Plated Satin Finish on the barrel band, receiver, and buttplate, this rifle tells Geronimo's story with respect to how he told it himself.

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Halt-Dismount!

Frederic Remington's 1901 cavalry action masterpiece *Halt-Dismount!* evocatively and emotionally transmits his own personal experiences while riding on patrol with the U.S. Army in the West in the 1880s. Without artists like Remington and his peer Rufus Zogbaum (see p. 38) embedding themselves within the military during the Indian Wars, our knowledge and understanding of daily Army life would be greatly diminished.

– COURTESY STARK FOUNDATION, PURCHASE OF THE NELDA C. AND H.J. LUTCHER, 1985, STARK MUSEUM OF ART, ORANGE, TEXAS, 30.25-X-51.25-INCH OIL ON CANVAS, 31.10.5 –

TRUE WEST
HISTORY OF THE AMERICAN FRONTIER

True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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ARCHIVIST/PROOFREADER EMERITUS: Ron Frieling
PUBLISHER EMERITUS: Robert G. McCubbin
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TRUE WEST FOUNDER: Joe Austell Small (1914-1994)

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PRESIDENT: Bob Boze Bell
GENERAL MANAGER: Carole Compton Glenn
SALES & MARKETING DIRECTOR: Ken Amorosano
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Montana, New Mexico, North Dakota, Oklahoma, South Dakota, Utah & Wyoming
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MARKETING ASSISTANT: Christine Lake

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Ruben Flanoah "Noah" Wilkerson—cowboy, rancher, racehorse man, husband and father—survived many battles with the Texas legal system, but he came up short in a skirmish with Wyoming character Bob Meldrum.

Find this and more historical photography on our "Classic Gunfights" board.

Pinterest.com/TrueWestMag

– TRUE WEST ARCHIVES –

As with most things about the Old West, we (myself included) think we were born 150 years too late. While many of the stories, movies and books paint many a romantic picture, the Old West was probably much, much more gritty than we would have ever wanted to experience. But, still, I would have liked to have given it a try. I'm sure I am not the only one.

–John Foster, *Costa Mesa, California*

Go behind the scenes of *True West* with Bob Boze Bell to see his painting, *Geronimo Cuts Down The Cherry Tree*, *Among Other Things*, and more of the executive editor's Daily Whipouts. (Search for August 10, 2019)

Blog.TrueWestMagazine.Com

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Cover Design by Dan Harshberger

– GERONIMO PHOTO COURTESY THE JOHN LANGELLIER COLLECTION –

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COMPILED BY ROBERT RAY

Old Vaquero Saying

"Accident: A condition in which presence of mind is good, but absence of body is better."

Quotes

"I am thankful that the President of the United States has given me permission to tell my story. I hope that he and those in authority under him will read my story and judge whether my people have been rightly treated."

–Geronimo

– COURTESY TRUE WEST ARCHIVES –

GERONIMO

"Man is the only animal that laughs and weeps; for he is the only animal that is struck with the difference between what things are, and what they ought to be."

–William Hazlitt

"Lots of people talk to animals... Not very many listen, though... That's the problem."

–Benjamin Hoff

"If you could eavesdrop on everything said about you, you'd spend most of your time waiting for the subject to come up."

–Robert Breault

"Facts do not cease to exist because they are ignored."

–Aldous Huxley

"Even if you are a minority of one, the truth is the truth."

–Mahatma Gandhi

"History knocks at a thousand gates at every moment, and the gatekeeper is chance. We shout into the mist for this one or that one to be opened for us, but through every gate are a thousand more. We need wit and courage to make our way while our way is making us."

–Alexander Herzen

"Loyalty in a free society depends upon the toleration of disloyalty."

–Alan Barth

"Should Americans begin to hate foreigners wholeheartedly, it will be an indication that they have lost confidence in their own way of life."

–Eric Hoffer

"The world is moving so fast these days that the man who says it can't be done is generally interrupted by someone doing it."

–Elbert Hubbard

"We are vanishing from the earth, yet I cannot think we are useless or else Usen would not have created us. He created all tribes of men and certainly had a righteous purpose in creating each."

–Geronimo

Bizarro BY DAN PIRARO

BY BOB BOZE BELL

The Dawn of He Who Yawns

The G-Man has been on my mind for a very long time.

Geronimo and I go way back. In the early '90s, I set out to do him as one of my illustrated Life & Times series of books. My best friend, and crack editor at *The Los Angles Times*, Charlie Waters, edited my original Geronimo manuscript in the summer of 1994.

And then, several other projects got the right-of-way and the next thing you know we up and bought a magazine and here we are a quarter century later and I am just now getting back to telling Mr. Goyathlay's crazy story.

In addition to the esteemed Charlie Waters, who passed in 2014, I have to give a special shout-out to several Apache historians who not only answered every question I had, but went on to enlighten me on the many aspects of this glorious and tragic and complicated story.

First of all, Lynda Sánchez, of Lincoln, New Mexico, is a saint. She not only listened patiently to every mind-numbing question I had (and believe me, I tested her patience), she even handled every one of my rants and raves with maturity and wisdom, which is nothing short of amazing.

Then there is Towana Spivey, the retired historian at Fort Sill, Oklahoma, who educated me on every aspect of Geronimo's captivity there.

And, finally, author Michael Farmer (see "What History Has Taught Me," page 80), also provided excellent scholarship. Oh, and historians John Langellier and Paul Andrew Hutton always give me their best. Yatahey!

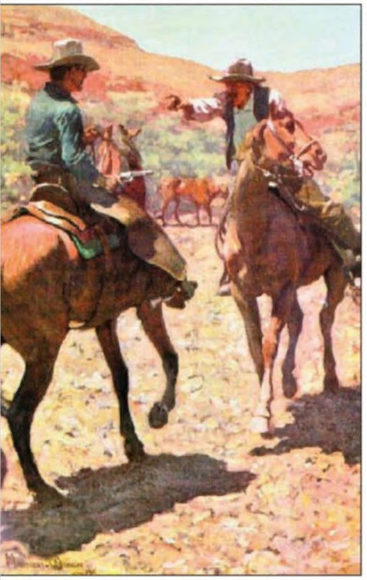
For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com

The Many Faces of Geronimo

Over the past several decades I have taken quite a few swings at Goyathlay's visage. Here's four of my recent efforts. Clockwise from top left: *Geronimo In The Crosshairs*, *Geronimo the Cartoon Villain*, *Geronimo's Red Halo* and *Geronimo In Darkness*.

– ILLUSTRATIONS BY BOB BOZE BELL –

OUR READERS REMIND US OF THE VARIABLES AND VAGARIES OF HISTORIC TRUTHS, "WELL-ESTABLISHED" FACTS, HEADLINES AND HISTORICAL PHOTOGRAPHS.



Peco's Ever-Ready Pistol was Out and Balanced in his Hand by Maynard Dixon

– COURTESY GREG SCOTT –

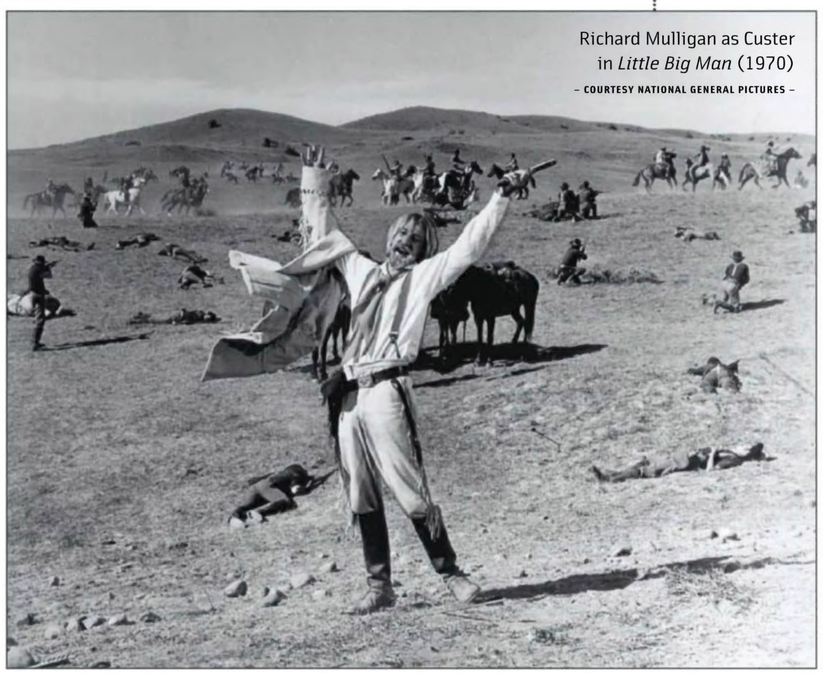
IN-FLIGHT READING

In the October 2019 cover feature on Maynard Dixon and the Western artist's early years as an illustrator for *Sunset* magazine sparked Greg Scott of Nogales, Arizona, to remind us that in *Sunset*'s early years, Dixon's art and illustrations were regularly featured on the cover and inside the Southern Pacific Railroad's "in-flight reading" on the Sunset Limited. Here is just one of Dixon's classic Western illustrations Scott shared with us.

CROOK RECONSIDERED

Having studied the Rosebud Battle for many years, and having visited the battlefield, I feel I must comment on Paul L. Hedren's article "Crook Fails Custer at Rosebud" in the May 2019 issue. From a tactical standard of the day, holding the battlefield was considered a "victory." From a strategic standpoint, it certainly was not. Yes, Gen. George Crook withdrew to his Camp Cloud Peak base camp. He sent his wounded out with an escort, and sent word requesting Lt. Col. Wesley Merritt to reinforce him with the 5th Cavalry. By the time Merritt came up and they linked up with Brig. Gen. Alfred Terry, it was too late for Custer. But Crook had no way of knowing that Terry had cut Custer loose, with the admonishment, "Now, Custer don't be greedy! Wait for us!", which Autie, of course, ignored! The main problem with the whole Big Horn & Yellowstone Expedition of 1876 was that it lacked coordination of the three columns. That really could only have been accomplished by communications that technology hadn't developed yet.

James W. Barnard
Highlands Ranch, Colorado



Richard Mulligan as Custer in *Little Big Man* (1970)

– COURTESY NATIONAL GENERAL PICTURES –

TWO SIDES OF THE WEST

I loved "Butch and Sundance and Pike and Dutch" in the August 2019 issue. The author, Henry C. Parke, brought up similarities I hadn't noticed before.

One huge difference between the two classics was the treatment of women: Katharine Ross, playing the Sundance Kid's girlfriend, Etta Place, in *Butch Cassidy and the Sundance Kid* came across as a sweet, likable and beautiful girl-next-door.

On the other hand, *The Wild Bunch* women were, well…wild. Angel's girlfriend betrays him as she takes off with the corrupt and wealthy General Mapache. The whores the Wild Bunch take up with are greedy and selfish, demanding more money as the noble outlaws prepare for an honorable death. The elderly women in the Texas border town are holier-than-thou, self-righteous bigots calling for temperance. There are two sides of the Wild West.

Paul Hoylen
Deming, New Mexico

THE POST OFFICE AND BILLY THE KID

I just read Bob Boze Bell and Frederick Nolan's "Billy The Kid & Pat Garrett vs. A Las Vegas Mob" online at *TrueWestMagazine.com* and found it very interesting. I realize it was written many years ago, but there is one issue you bring up in the story that I'd like to address: Why would a postal inspector risk his life (in moving the train)? As I am a retired postal inspector, I think I can answer that question. U.S. Postal Inspectors are Federal agents/officers. They conduct criminal investigations and make arrests. In fact, at one point postal inspectors interrogated Billy as part of a mail theft investigation, probably related to a train or stage coach robbery. Postal Inspector Moley did what he did in an official capacity as a law enforcement officer.

People often wonder why postal inspectors are involved in various investigations. Postal Inspector Holmes interviewed Lee H. Oswald shortly before his death in relation to the rifle he used to assassinate JFK. In fact, he is the only person in that meeting who took written notes. Conspiracy theorists have speculated that he was CIA because they can't understand why a postal inspector would have been invited to the interrogation with Secret Service and local police. The rifle had been mailed, and that's what brought him in.

Barry Zaremba
Retired U.S. Postal Inspector
Diamond Bar, California

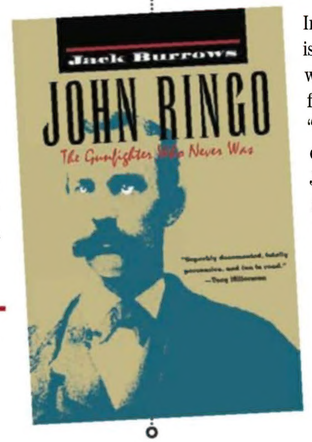
After Garrett captures the Kid and his gang at Stinking Springs, he procures a wagon and fights his way through the snow to Las Vegas. Even though it is bitter cold, Billy stands in the wagon and entertains the entourage with jokes.

– ILLUSTRATION FROM CLASSIC GUNFIGHTS VOLUME ONE BY BOB BOZE BELL –

MORE JOHNNY RINGO

I enjoyed David Johnson's article on Johnny Ringo ["Death of a Cowboy, the Birth of a Legend: The final fateful days of John Ringo"] in the September 2019 issue. I would encourage those who have not yet done so to read the Jack Burrows biography of Ringo: *Johnny Ringo: The Gunfighter Who Never Was*. It's a very through historical examination of his life and an interesting read to boot.

Duff Hale
Midlothian, Texas



CORRECTIONS

In the August 2019 articles "Queen of the Wild Bunch" and "A Legend is Born," two private family photos of Paul D. and Donna B. Ernst were inadvertently published without proper credit and permission for the copyrighted materials—the "Tea Party" photo on page 30 and "Sundance with his Father" on pages 5 and 30. We apologize for this error. Also, in the August 2019 article "The Adventures of Calamity Jane," page 50, James Butler "Wild Bill" Hickok's first name was incorrectly listed as William. In the September 2019 article "Top Western Museums of the West 2019," the sidebar entry should have included "Favorite Western Regional Museums" and the National Mining Museum and Hall of Fame in Leadville, Colorado, should have been included on the list as a Favorite Western Regional Museum; in the same article, on page 73, Paul Calle's "Life of Exploration: From the Mountains to the Moon" exhibition should have read "is showing now through Oct. 2020."

BY MARK BOARDMAN

Geronimo Steals the Show

The 1898 Indian Congress didn't please anyone.

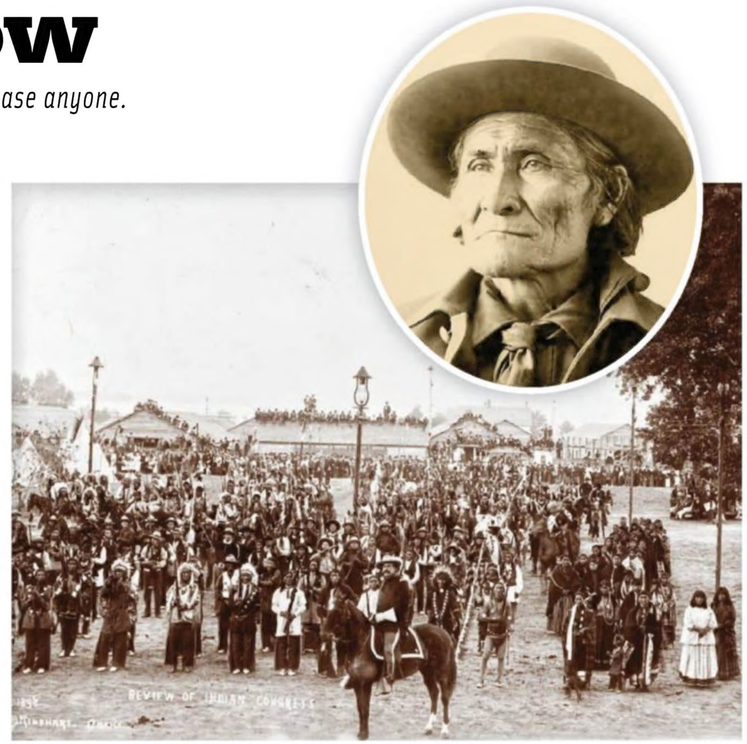
The idea must have seemed glorious—representatives of all the great American Indian tribes, gathered together at the Trans-Mississippi International Exposition at Omaha, Nebraska, in the fall of 1898. Each tribe would have its area to demonstrate its culture, its history, its character.

Indian Commissioner W.A. Jones put it this way in a letter to the tribes: "It is the purpose of the promoters of the proposed encampment or congress to make an extensive exhibit illustrative of the mode of life, native industries, and ethnic traits of as many of the aboriginal American tribes as possible. To that end it is proposed to bring together selected families or groups from all the principal tribes and camp them in tepees, wigwams, hogans etc., on the exposition grounds, and permit them to conduct their domestic affairs as they do at home, and make and sell their wares for their own profit."

Fine ideas. And seemingly headed in the right direction when more than 500 Indians representing 35 different tribes attended. All was in place when the proceedings got under way on August 4, 1898.

But nobody was really happy. Noted Indian ethnologist James Mooney, one of those overseeing the show, thought too much emphasis was given to anomalies of Native culture, like attacks on whites and strange dances. And the Indians? Many of them felt like animals in a zoo, objects of curiosity at best.

Things didn't improve in the nearly three months the program ran. Producers saw the popularity of another exhibit at the Exposition—Buffalo Bill's Wild West—and felt they needed to move in that direction if they were to attract visitors. Daily life activities were de-emphasized if not forgotten. Sham battles, races, games and more were emphasized. A 5,000-seat grandstand was built to hold the growing audiences.



Sixty-nine-year-old Geronimo (inset) was still an official prisoner of war when he was a special guest representative of the Chiricahua Apache tribe at the Indian Congress of 35 different tribes (above) Trans-Mississippi International Exposition at Omaha, Nebraska, in the summer and fall of 1898.

– TRUE WEST ARCHIVES –

And the government did even more to help boost the numbers.

Officials allowed a special guest to make an appearance. Legendary Apache leader Geronimo was taken from Fort Sill, Oklahoma, where he was held as a prisoner of war, and transported to Omaha. An armed detail accompanied him, although he was no danger to anyone. In fact, the 69-year-old learned an important lesson: there was value in his signature and photograph. He would make a near fortune by selling those at other fairs over the next decade.

Geronimo wasn't the only one who saw dollar signs. The overall Exhibition mission changed from education to entertainment.

So when the fair ended on October 31, the Indians went home. Many would participate in expositions at other U.S. locales in the early 1900s. And many were recorded in remarkable photographs taken by Frank A. Rinehart and Adolph Muhr—one of the most complete and natural Indian portrait collections ever assembled.

Those may have been the only pleasing things that came out of the 1898 Indian Congress. ★

AMERICA REMEMBERS PRESENTS

THE GERONIMO TRIBUTE RIFLE

SALUTING THE SPIRIT OF THE LEGENDARY APACHE WARRIOR

The Apache people hailed him as a hero. The U.S. Army called him a renegade. The Mexican Government considered him the enemy. **His name was Geronimo, and he was all of those things.**

For nearly four decades, Geronimo waged war in the American Southwest. First, he fought the Mexican military, fueled by vengeance for the death of his beloved wife, mother, and three young children. Later he would clash with United States soldiers and settlers who were moving westward and establishing settlements along the Western Frontier. He led raids, rushed headlong into battle and became leader of the Apache resistance, establishing his reputation as a fearless and brave warrior. He fought and kept on fighting, and with every victory, his legend grew. Many of his followers believed that he was a powerful shaman who could slow time and stop bullets.

The Geronimo myth grew so large that it almost devoured the man, but underneath all the stories and wild tales, there is the truth. Geronimo became a legend because he fought for freedom. His unwavering strength and courage came from a deep love for his family, his Native American heritage, and his homeland.

The Geronimo Tribute Rifle

To honor the legendary Apache leader and his brave warriors who fought so gallantly to protect their freedom and heritage, America Remembers proudly presents the Geronimo Tribute Rifle. For this Tribute, we selected the classic Model 1873 Rifle, arguably America's most famous western rifle. The Model '73 rifles in caliber .45 LC are produced for us by the master craftsmen of A. Uberti, the world's premier maker of historical firearm recreations. Craftsmen commissioned specifically for this project by America Remembers decorate each working rifle in stunning 24-karat gold and nickel with artwork honoring the legendary Apache leader and his brave warriors.

Widely considered to be "The Rifle That Won the West," the Model '73 Rifle was a prized weapon on the frontier, combining lightweight utility and long-range power. The rugged lever-action was simple to operate and offered quick and plentiful firepower. Since its days of action in the Old West, the Model '73 has become a widely desired and highly collectible classic.

The Last Renegade

Geronimo was a bold military leader who became a master of surprise attacks, stealth maneuvers and narrow escapes. Although he was never a chief, he possessed a special kind of power to lead people into battle. His reputation as a medicine man and a mystic helped convince others that he was invulnerable and all-seeing.

By the late 1870s, most of the warriors of the Great Plains had stopped fighting. The Cheyenne and the Comanche surrendered to the U.S. Army, and Sioux legends Crazy Horse and Sitting Bull gave up their weapons. But Geronimo and his followers continued to fight to keep their land and preserve their way of life.

Geronimo surrendered three times, but never cared for life on the reservation. After breaking out for the third time in 1885, he and his small band of Chiricahua followers became the most wanted men, women, and children in North America.

Geronimo and his followers were hunted by 5,000 U.S. soldiers and 3,000 Mexicans. The Apaches were able to elude both forces through the rugged Southwest backcountry for months, but by late August, the sweltering summer heat and relentless pursuit took its toll. On September 4, 1886, Geronimo surrendered to General Nelson Miles at Skeleton Canyon, Arizona.In his later years, he cashed in on his celebrity by selling autographs and other items to tourists. He appeared in World's Fairs and Buffalo Bill's Wild West Shows. On March 4, 1905, he even took part in President Theodore Roosevelt's inaugural parade in Washington, D.C.

Perhaps the most remarkable fact about Geronimo is that he spent decades at war and survived every single battle. No soldier, bullet, arrow, knife or sword ever stopped him.

Only 500 Available

Only 500 of this Tribute Rifle will ever be produced. Each Tribute is individually numbered and shipped with a matching numbered Certificate of Authenticity, which will confirm your place among the elite ranks of collectors. Order now and we will arrange delivery of your working Tribute through the licensed firearms dealer of your choice. As always, you will receive your Geronimo Tribute Rifle with our 30 day guarantee. If you are not completely satisfied, you may return your Tribute to us in original, unfired condition for a complete and courteous refund.

▼ *On the right side of the receiver, the center image shows a band of Apache warriors at rest beside the Southern Pacific Railway, near Nueces River, Texas in 1886. You can see that Natchez (with rounded hat) is seated front and center and Geronimo sits to his left. They were being transported by the US Army to a new location. To the left, a close-up of one of C.S. Fly's historic 1886 Geronimo photos is shown. To the right, a Fly photograph requested by Geronimo himself is featured. The picture of Geronimo and Natchez on horseback was taken in Sonora, Mexico when Geronimo was considering surrender to General Crook, but subsequently changed his mind and became a fugitive for the final time.*

■ *The artwork on both sides of the receiver is framed with traditional scrollwork and Native American patterns that bring to mind the meticulous beadwork of Apache artisans.*

▼ *On the left side of the receiver there is the famous photograph of Geronimo kneeling with a rifle. The shot was likely meant to recreate the image of the legendary Apache warrior in his native desert environment. The center image shows Geronimo (on the far right) standing with three of his bravest warriors. Each is clutching a rifle, including two Model 1873 Winchester carbines. To the right is another image of Geronimo, who became one of the most photographed Native American warriors.*

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BY JANA BOMMERSBACH

If the State Won't Do It

A New Mexico community says it's willing and able to save a historic fort.

Rebuild it or demolish it—that's been the tipping point for many historic facilities in the West that haven't had all the tender love and care they deserve.

Thankfully for New Mexico's legendary Fort Bayard, there are some pretty determined folks dedicated to restoring and rebuilding.

So it's ironic that while the Village of Santa Clara is winning state awards for its tenacious determination to keep Fort Bayard from complete ruin, it's also fighting the state to get control of the 438-acre compound so it one day can be a living heritage park.

Teenagers from AmeriCorps work toward better days for the deteriorating and abandoned buildings (above) on Doctor's Row at historic Fort Bayard. Many of the teens had never been to New Mexico but answered the call that this was their "moment...to stop talking about a problem and be the solution."

– PHOTOS COURTESY SHEILA HUDMAN –

Cecilia Bell of the Fort Bayard Historic Preservation Society recently complained to the local newspaper that the state hadn't ponied up a cent to help, and said: "We really hope and pray that if the state of New Mexico can't take care of the site, that they will transfer the whole site to Santa Clara and let Grant County residents show that they can take care of it."

Meanwhile, the Village of Santa Clara has put its money where its hopes and prayers live. This is the third year they have gotten a federal grant to bring AmeriCorps teenagers to the fort to help stabilize the buildings.

Village Clerk Shelia Hudman says 12 youth at a time come to do the work. Their salaries are paid by a federal program, but the village provides their housing and food and materials for the work projects.

So far, they've helped thwart vandalism by boarding up the first-floor windows in many of the buildings—then painting the plywood to resemble windows. This year, they gave some of the buildings the first coat of new paint they'd seen in four decades.

For this effort, New Mexico honored Hudman and Village Mayor Richard Bauch with a 2018 Heritage Preservation Award, given for the first time in the area of Community Preservation Planning.

So it appears that New Mexico—saying it has no money—hopes the fort survives, too. And for good reason.

Fort Bayard was built in 1866 to protect travelers and homesteaders in New Mexico Territory from Indian raids. Growing to more than 80 buildings (81 survive today) it became one of the homes of the famed Buffalo Soldiers.

After Geronimo surrendered in 1886, the fort became the Army's first military sanatorium. It later housed German prisoners of war and was a hospital complex for the state until 2010. It was named a National Historic Landmark in 2004.

Since then, one of the buildings along "Doctor's Row" has become a museum to tell the fort's story. But locals say there's so much more to tell, and so many good uses for those 80-plus historic buildings.

"I want to see it be a vibrant place again," says Hudson.

Betting folks are waging on the hope-and-prayer gang. ★

Jana Bommersbach has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written two true crime books, a children's book and the historical novel *Cattle Kate*.

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BY JOHN LANGELLIER

Santa Fe Art Pilgrimage

Lebel's 30th Annual Cody Old West Auction and Show continues as a mecca of Western Americana.

Long before rappers layered on "bling," Hollywood cowboys and Western musicians donned their shimmering silver, gold and copper. Arguably the premier creator of Western glitz was a Swede—Edward Bohlin. As a teenager Bohlin boldly signed on to a four-mast schooner's crew, but the sea was only a means to reach his dreams. The lure of Buffalo Bill Cody's Wild West brought him to America, where he soon headed to Montana to herd cattle. Eventually, the talented risk-taker opened his first saddle shop in Cody, Wyoming. From there, he never looked back.

Nearly 125 years after Bohlin's birth, his artistry remains a magnet for discriminating collectors. A silver parade saddle and other tack proved this case as the top seller at Lebel's Cody Old West Auction in Santa Fe. The grouping brought $26,000 from its live auction bidder, one of over 300 attendees on June 23, 2019. The striking Bohlin ensemble was one of hundreds of lots featured at the Santa Fe Convention. At the end of the lively sale of nearly a half-million dollars' worth of Western Americana, the more than 350 registered onsite, internet and phone bidders ensured a 93 percent sell-through rate.

Several additional Bohlin items, including another saddle, a pair of spurs and jewelry also fetched impressive prices. Besides Bohlin's items, the offerings ranged from a framed collection of outlaw John Wesley Hardin artifacts, with original Hardin signatures and a nine-of-hearts "shot-card," to classic Silver Screen headgear.

In the latter category, auction owner Brian Lebel exuberantly claimed: "Everyone loves cowboy hats. When those hats are Stetsons, and they belonged to Roy Rogers, Tom Mix and John Wayne, people pay attention." Rogers', Mix's and Wayne's hats sold for $3,835, $5,015 and $8,260 respectively.

Lot 134, an Edward H. Bohlin silver parade-saddle ensemble in the much sought-after Dick Dickson Jr. model, realized $26,550, exceeding its low estimate. The saddle was won by a live bidder on the sales floor after a spirited bidding war. Ed Bohlin items were popular all evening, with another Bohlin parade saddle exceeding its high estimate and bringing $12,980. All prices include buyer's premiums.

– ALL IMAGES COURTESY OF BRIAN LEBEL'S OLD WEST SHOWS AND OLD WEST AUCTION –

The auction serves as the capstone of this annual event held in conjunction with the Cody Old West Show, a weekend vendor show, which in 2019 hosted over 130 dealers, and drew nearly 3,000 attendees over three days. Among them were numerous younger shoppers. Lebel observed: "We have been trying to reach a younger audience for some time." His team hit their mark, he indicated, "through expanding our social media efforts" and other means in a successful, concerted game plan to capture all age groups, and thereby helping to keep enthusiasm for the Old West alive and well.

John Langellier's most recent book, *"Trapdoor" Springfield*, was released last summer by Osprey of London. He currently is completing his next book, *Scouting with the Buffalo Soldiers: Lieutenant Powhatan Clarke, Frederic Remington and the Tenth U.S. Cavalry in the West.*

A classic Ed Borein ink drawing ended as the top fine-art lot of the night, realizing $18,880 after a rapid bidding war between live bidders on the sales floor.

Like many Westerners, Edward Bohlin haled from abroad. During his long career, the gifted transplanted Swede crafted saddles and other hallmarks of the West adorned with precious metals, including these early custom gold-mounted spurs. The pair realized $8,260 at auction.

John "The Duke" Wayne regularly appeared on camera and off in his own custom-blocked Stetson like this iconic version that went for $8,260.

During many of his movie and television appearances "King of the Cowboys" Roy Rogers donned a low-crowned signature white Stetson apropos of a silver screen good guy. This example sold for $3,835.

UPCOMING AUCTIONS

November 2, 2019
Texas Art Signature Auction Heritage (Dallas, TX)
HA.com • 877-437-4824

November 15, 2019
American History: Premier Auction Cowan's (Cincinnati, OH)
Cowans.com • 513-871-1660

November 21, 2019
Online Gun Auction Rock Island (Rock Island, IL)
RockIslandAuction.com • 800-238-8022

Notorious John Wesley Hardin continues to appeal to bad men enthusiasts, as indicated by the fact that a framed assortment of his items was the auction's second-highest seller at $23,600.

BY KEN AMOROSANO

In the Hands of History

THE 1873 TRAPDOOR SPRINGFIELD RIFLE

The 1873 "Trapdoor" Springfield is arguably one of the most important firearms used in the expansion of the American West. The long gun's illustrious history began its path to notoriety first by being mass-produced as the first standard-issue breech-loading rifle adopted by the United States Army, with both full-length and carbine models being widely used in battles and skirmishes against the Western tribes during the post-Civil War Indian Wars.

Produced by Springfield Armory in Springfield, Massachusetts, the model 1873 was a single-shot cartridge rifle, chambered for the powerful .45-70 caliber. It was the fifth variation of the Allin trapdoor design, and was named for its hinged breechblock, which opened like a trapdoor. The infantry rifle model featured a 32⅝-inch barrel, while the cavalry carbine used a 22-inch barrel.

The rifle quickly made its way into the history books as the prominent enforcer in many a famous battle. Most notably, the carbine version was the rifle that armed the 7th Cavalry battalion led by Lt. Col. George Armstrong Custer on his ill-fated day in the hills overlooking the Little Big Horn in 1876.

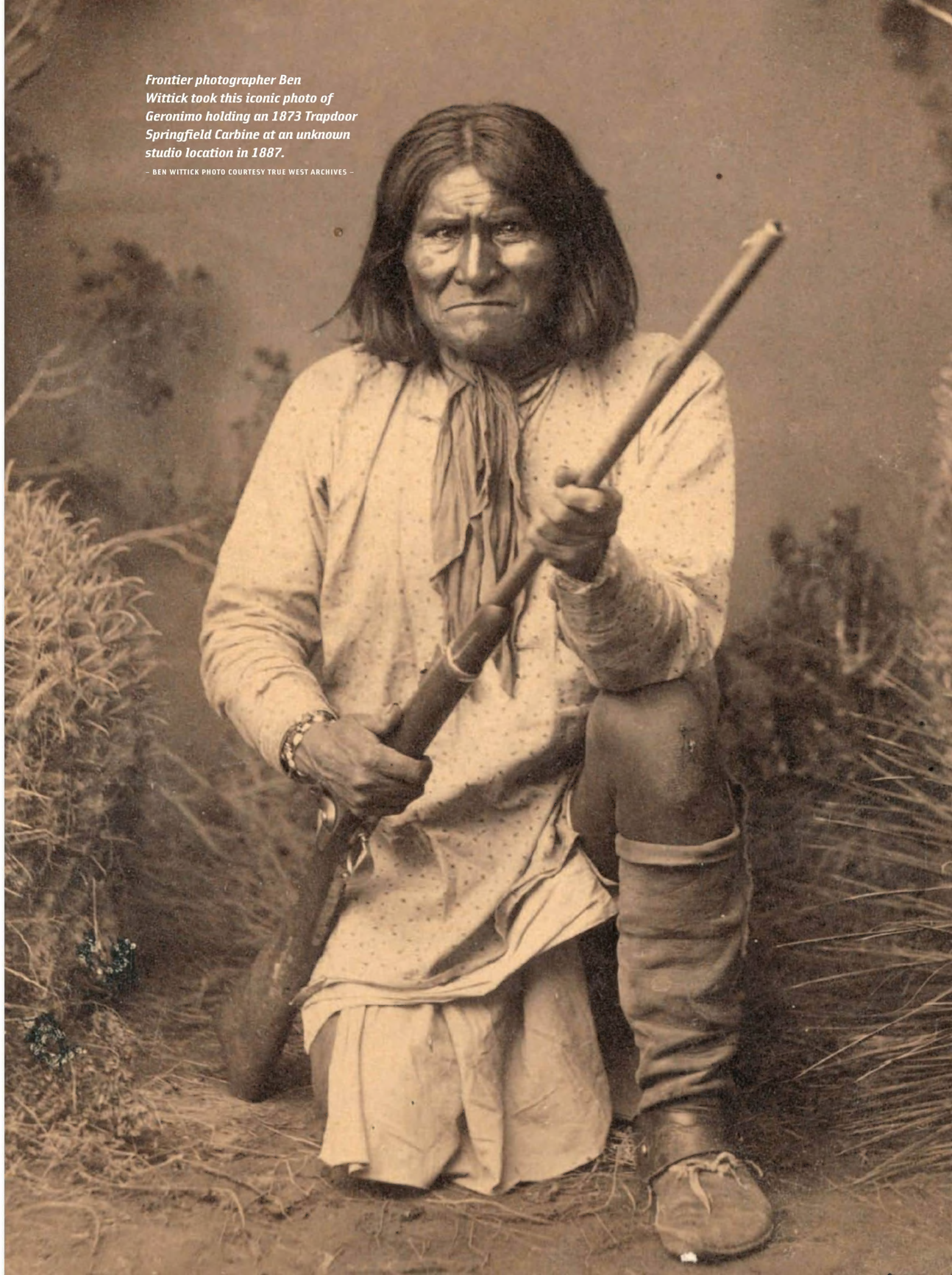
The Trapdoor also made its way into the hands of one of the period's most menacing figures, Geronimo. During the notorious Apaches' reign of terror across the Southwest, many photographs were taken of the murderous scourge with versions of the infamous Trapdoor in his grasp.

A famous image of Geronimo shows him kneeling with an 1873 Trapdoor carbine in his grips. Some historians argue the gun was a prop used when photographer Ben Wittick took the picture in 1887, but, regardless, the gun found its way into both myth and fact.

In another image of four Apaches with Geronimo, whose dominating physical size overshadows the three smaller men, he is pictured with what appears to be the longer Trapdoor Army version. This picture was taken by C.S. Fly during a "conference" between Geronimo and U.S. Army Gen. George Crook to discuss the possible—and not-to-be—surrender of the renegade Apache warrior and his followers at Cañon de los Embudos in northeastern Sonora, Mexico, in March 1886. As history records, the surrender did not happen and Geronimo continued raiding in Arizona and New Mexico territories with these very rifles.

Ironically, it was the 1873 Trapdoor Springfield in the hands of officers, troopers, infantrymen and a small cadre of Apache scouts, under the 4th Cavalry's Capt. Henry Lawton, that brought an end to Geronimo's terrorist reign when he finally surrendered to Gen. Nelson Miles at Skeleton Canyon on September 4, 1886. ★

Uberti Trapdoor Carbine, .45-70 caliber with 22" blue steel barrel, case hardened breechblock and buttplate.



Frontier photographer Ben Wittick took this iconic photo of Geronimo holding an 1873 Trapdoor Springfield Carbine at an unknown studio location in 1887.

– BEN WITTICK PHOTO COURTESY TRUE WEST ARCHIVES –

The 1873 Trapdoor Springfield still has fans today and original models are bought and sold at auctions and among private collectors. Finely produced faithful replicas of these long guns are currently manufactured with exacting detail by Uberti and can be purchased with a variety of finishes.

1873 Trapdoor Army model, .45-70 caliber with 32.5Ð blue steel barrel, case hardened breechblock and buttplate. *Uberti-USA.com*

One of the First Geronimo Photos

Photographer A. Frank Randall is credited with taking the first photographs of Geronimo, including this one, at Arizona Territory's San Carlos Reservation in 1884, after the Apache leader "surrendered" to Gen. George Crook's campaign in 1883.

– COURTESY COWAN'S AUCTIONS, DECEMBER 9, 2009 –

In 1886, Tombstone photographer C.S. Fly accompanied Gen. George Crook to Cañon de los Embudos in Sonora, Mexico, and took a series of photographs of Geronimo and his warriors before the surrender. These rank among the greatest historical photographs ever made. Shown here are (from left) Yahnozha, Chappo, Fun and Geronimo, who is holding his 1873 Trapdoor Springfield Army model.

– TRUE WEST ARCHIVES –

We don't build the perfect round.
We strive to build millions of perfect rounds.
Perfection is a moment.
A fleeting one.
But the quest for perfection—
that's a never-ending journey.
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An Ode to Geronimo

With a still vigorous and growing industry in the market of replica firearms, commemorative models play a big role, and these two finely crafted rifles pay tribute to the Apache warrior who was both scorned and admired.

Just 500 individually numbered tribute rifles will be produced.

America Remembers: Saluting the Spirit of the Legendary Apache Warrior

America Remembers presents the Geronimo Tribute Rifle built on the classic Model 1873 Rifle in .45 LC, produced by the master craftsmen of A. Uberti. Each working rifle is decorated in stunning 24-karat gold and nickel with artwork and historic images honoring the legendary Apache leader and his brave warriors.

AmericaRemembers.com

The Heroes and Patriots Geronimo: Legendary War Chief and Shaman

The commemorative Henry Big Boy rifle chambered in .45LC is a special edition limited to 50 individually numbered rifles. Engraved on the receiver, forearms and stock with a 24-karat gold-plated satin finish on the barrel band, receiver and buttplate, this fully functional rifle tells Geronimo's story in the way the infamous Apache warrior told it himself.

HeroesAndPatriotsLLC.com

Extravagant SAA

It wasn't just the rifle that George Armstrong Custer's 7th Cavalry battalion used on its fateful day. The new 187 3 Colt Single Action Army revolver was also part of the action. This exacting replica, the Great Western II Gambler's Royale, is from EMF Company and manufactured by FAP F.LLI Pietta. This new revolver is elegantly engraved with Victorian scrollwork on the contrasting black barrel and the polished steel frame. It is further accented with a one-piece black grip and available in .357 mag or .45 LC.

Although Custer's men could not possibly have received such an embellished single-action as the Gambler's Royale (opposite page at left), this version of Colt's preeminent sidearm is a great example of what is available in the replica market today.

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BY BOB BOZE BELL

THE GLORIOUS & TRAGIC LAST DAYS OF GERONIMO

In spite of being a prisoner of war, Goyathlay (his real name) rode in Teddy Roosevelt's inaugural parade and visited the White House. With his growing national notoriety he began to cash in. He favored three-piece suits, and he had a sweet tooth for lemon pie. He was a master haggler and, by one account, a fearless homemaker. Truth be told, he was a master at beating the White Man at his own game.

At the end of his long, rich life, what was his dying wish?

A schoolteacher in New Mexico found the answer.

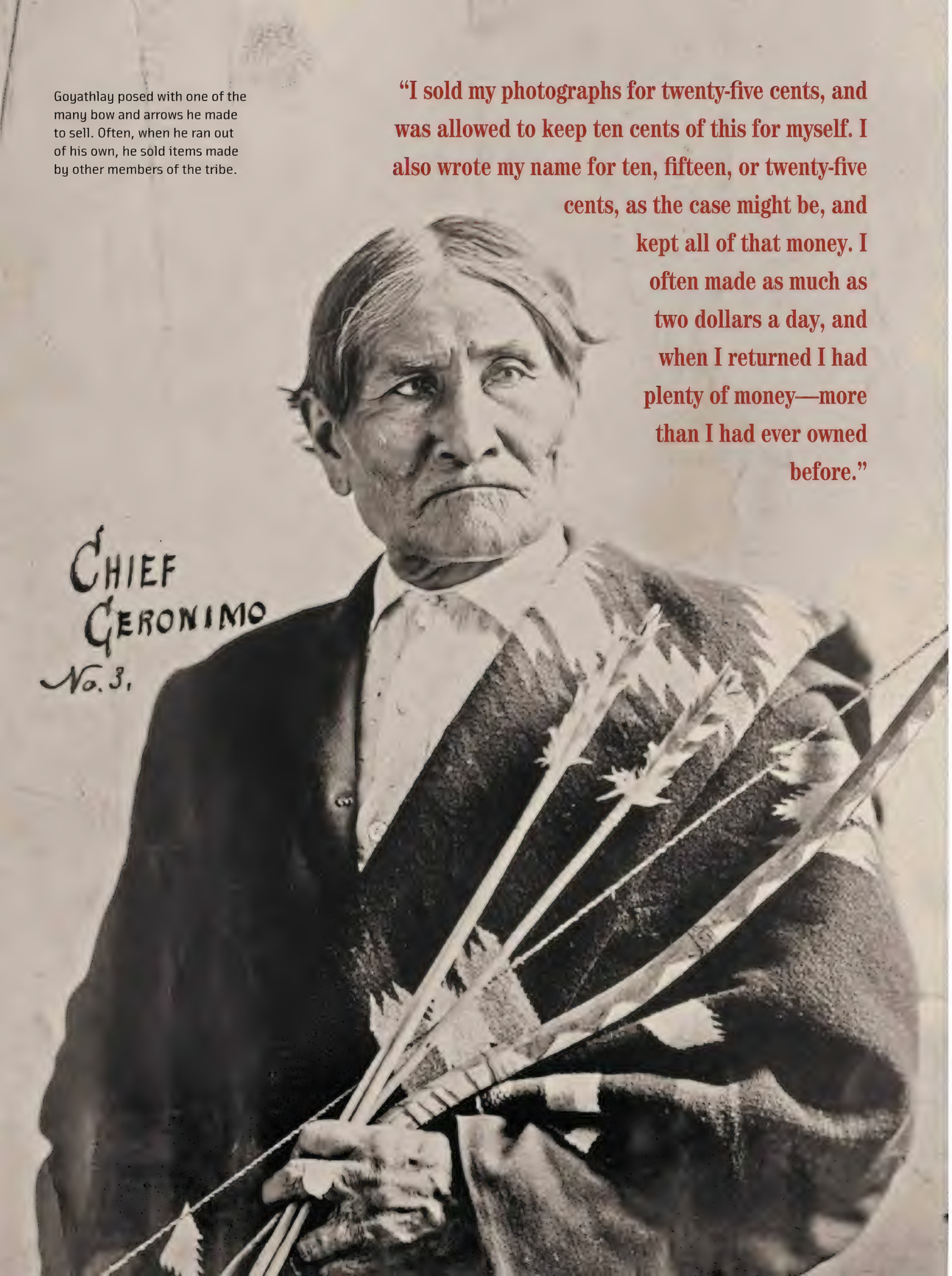
This is that story.

For this photo, Geronimo wore a natty three-piece suit and a headdress that may or may not have been authentic. He didn't care. As long as they paid him.

– ALL PHOTOS TRUE WEST ARCHIVES UNLESS OTHERWISED NOTED –

Goyathlay posed with one of the many bow and arrows he made to sell. Often, when he ran out of his own, he sold items made by other members of the tribe.

"I sold my photographs for twenty-five cents, and was allowed to keep ten cents of this for myself. I also wrote my name for ten, fifteen, or twenty-five cents, as the case might be, and kept all of that money. I often made as much as two dollars a day, and when I returned I had plenty of money—more than I had ever owned before."



GERONIMO CASHES IN

When the Apaches were transferred from Alabama to Fort Sill, Oklahoma, in 1896, Geronimo had been a prisoner of war for ten years. It was during this period that Goyathlay and his brand name really started to take off.

In May of 1904 Geronimo is invited to the Louisiana Purchase Exposition being held in St. Louis. He's offered a dollar a day, but settles on $100 a month. He stays at the fair for six months.

Geronimo is accompanied everywhere by two armed soldiers, who stand on either side of him. The effect creates the aura that the warrior is still dangerous, even though he is close to 76 years old. In spite of, or perhaps because of, the "prisoner of war" trappings, Geronimo is becoming quite a celebrity, and as he puts it, "Many people in St. Louis invited me to come to their homes, but my keeper always refused.

"I am glad I went to the Fair. I saw many interesting things and learned much of the white people. They are a very kind and peaceful people. During all the time I was at the Fair no one tried to harm me in any way. Had this been among the Mexicans I am sure I should have been compelled to defend myself often."

March 5, 1905

Geronimo is invited to ride in Teddy Roosevelt's inaugural parade. The Army gives him a check for $171 before he leaves (to pay for traveling expenses, etc.). Geronimo takes the check to Lawton, deposits $170 in his bank account and leaves for Washington DC with $1 in his pocket. He is not in need of cash, though—all the way to the capital, at every stop of the train, he sells his autographs as fast as he can print his name. When he runs out of photographs, he sells his hat, then the buttons off his coat. When the train leaves the station, Geronimo pulls out his suitcase and sews more buttons on his coat, and buys a new hat at the next stop.

When he gets to Washington the G-Man is asked where his horse is, and he tells them they will find him one. They do.

The inaugural parade moves along Pennsylvania Avenue with Teddy in the lead,

It was a genius PR move, befitting P.T. Barnum, that two armed soldiers guarded Geronimo at the Louisiana Purchase Exposition wherever he went. Not that it was anybody's intent, but it illustrated to the public that he was still dangerous.

doffing his silk hat and grinning his big-toothed grin. Next comes the Army band and then come six "wild" Indians. (This was supposed to be a "before" and "after" demonstration with the "wild" Indians followed by a unit of well-dressed, disciplined Carlisle cadets, showing off the government's success in guiding the Indians to "civilization.") The "wild" party, and Geronimo in particular, steal the show. No one even takes a picture of the Carlisle cadets—or remembers them in the parade. Geronimo is a huge hit and holds himself erect, completely calm and self-possessed. Men along the route throw their hats in the air and shout, "Hooray for Geronimo!" and "Public Hero Number Two!" A disgusted Woodworth Clum (son of former Apache agent John Clum) has been on the inaugural committee, and he takes the opportunity to ask Roosevelt, "Why did you select Geronimo to march in your parade, Mr. President? He is the greatest single-handed murderer in American history."

"I wanted to give the people a good show."

March 9, 1905

Geronimo and a group of old-time warriors visit the White House. This is his chance to appeal to the highest authority for a return to Arizona. His appeal, interpreted by George Wratten, is touching: "...When the soldiers of the Great White Chief drove me and my people from our home we went to the mountains. When they followed us we slew all we could. We said we would not be captured. No. We starved but we killed. I said that we would never yield, for I was a fool.

"So I was punished, and all my people were punished with me. The white soldiers

Geronimo posed behind the wheel of a 1903 Locomobile at the 101 Ranch near Ponca City, Oklahoma. Yes, this is the photograph that inspired Michael Martin Murphy's classic song, "Geronimo's Cadillac."

took me and made me a prisoner far from my own country..."

"Great Father, other Indians have homes where they can live and be happy. I and my people have no homes. The place where we are kept is bad for us...We are sick there and we die. White men are in the country that was my home. I pray you to tell them to go away and let my people go there and be happy.

"Great Father, my hands are tied as with a rope. My heart is no longer bad. I will tell my people to obey no chief but the Great White Chief. I pray you to cut the ropes and make me free. Let me die in my own country, an old man who has been punished enough and is free."

Teddy Roosevelt answers him with compassion, tinged with hard-nosed political reality: "...I do not think I can hold out any hope for you. That is all I can say, Geronimo, except that I am sorry, and have no feeling against you."

June 11, 1905

The National Editorial Association holds its annual convention in Guthrie, Oklahoma. An excursion by train brings the visiting editors to the 101 Ranch, where they witness "the tiger of the human race" and "the Apache terror" in person.

Geronimo is the main feature of the morning events and he shoots a buffalo (provided by Charles Goodnight's JA Ranch in the Texas Panhandle) from a fast-moving car. This is where the photograph of Geronimo behind the wheel of a car is taken. The buffalo meat is served to the guests in the afternoon.

October 1905

Lawton School Superintendent Stephen M. Barrett approaches Geronimo about writing his life story. Geronimo agrees on the stipulation that Barrett can ask no questions. Geronimo also refuses to be questioned about details or to add another word. He simply says, "Write what I have spoken."

After striking a deal with Geronimo (the wily old horse trader will get half of anything the author gets), Barrett tries to get the Army's permission, but the officer in charge, George A. Purington, bluntly refuses, saying Geronimo should be hanged instead of being "spoiled by so much attention from civilians." Barrett finally appeals directly to President Teddy Roosevelt, and after a series of communications through channels (five pages of fine print, ten endorsements and six weeks of bureaucratic paper shuffling), permission is approved on the stipulation that the manuscript be submitted to the Army before publication.

July 4, 1907

After attending a parade and picnic in Cache, Oklahoma, Geronimo starts home in the evening but turns south and hides in the timber (speculation is that he was drunk). The newspapers have a field day reporting he is on his way to join the still-hostile Apaches in Old Mexico (he's 84 years old!) The soldiers find him the next day and bring him back to Fort Sill.

February 12, 1909

Not far from Geronimo's house, Mrs. Jozhe sees his horse saddled on the bank of a creek. She and others investigate and find Geronimo lying partly in the water. They deduce that he was thrown from his horse on the ride home and has been lying in the cold water, unconscious, all night.

Some speculate an owl spooked Geronimo's horse, and bucked the old warrior off into a cold stream.

February 15, 1909

A severe cold has turned into pneumonia. One of the scouts has told the post surgeon, who sends an ambulance to Geronimo's house. The bedridden war leader is surrounded by about a dozen Apache women who refuse to let him go to "the death house," which is the Apache name for the hospital. Finally, returning with a scout, the ambulance brings the old warrior in. The post surgeon expects him to die within the next few hours, but Geronimo asks that his son, Robert, and his daughter, Eva, be brought from Chilocco.

February 17, 1909

For two days his strong spirit has refused to give up until he could see his children one more time. They have not arrived. Now, at 6:15 a.m. he closes his eyes and surrenders for the last time.

February, 18, 1909

The funeral is at three o'clock. The Army grants a half-day work furlough for the Apache men so they can attend. Robert and Eva finally arrive by train and the funeral procession starts for the cemetery.

Before the grave is filled, relatives solemnly place his riding whip and blanket in the casket. (Before he died, Geronimo told his wife to tie his horse to a certain tree and to hang up his belongings on the east side of his grave, and in three days he would come and get them.)

When his bank account is checked in Lawton, it is revealed that Geronimo had more than $10,000 in the bank at the time of his death! It turns out the old boy had cashed in on his fame. In today's money, this would be more than a quarter of a million dollars.

THE BACKSLIDER

This is the brush arbor at Fort Sill where Geronimo converted to Christianity. He is allegedly in the photo. Can you spot him?

After the turn of the 20th century, many Fort Sill Apaches were converting to Christianity. Missionaries from The Reformed Church of America arrived and had regular tent revivals. There is a photo of Geronimo at one of these revivals and, circa 1902, he was baptized and converted to Christianity. He had resisted for a long time, but he felt left out of the social activities and his comrade, Naiche, had already converted and had adopted the first name "Christian." For Geronimo, the conversion didn't take, however, and he lost interest, or more accurately, he missed his drinking and gambling and so he fell off the wagon, and went back to his old ways. Naiche felt disdain for his old friend and blamed most of the bad luck that followed on alcohol and "backsliding."

Geronimo had other problems as well. It pained him that even though he was a legend in his own time, many of the Chiricahua and Warm Springs Apaches (especially the converted ones) blamed him for the loss of their homeland and many began to shun him.

> "I am old and broken by this fall I have had (he was bucked off Zi-yeh's pony). I am without friends, for my people have turned on me. I am full of sins, and I walk alone in the dark."
>
> *—Geronimo, accepting the tenants of Christianity at the last tent revival in July of 1903*

Geronimo, who appeared at many fairs, shows and expositions after converting to Christianity, became quite morose and surly.

Geronimo's love of the card game Mexican Monte led to his being kicked out of the church.

The Artist Burbank Observes Geronimo Up Close

E.A. Burbank stoking a fire in his art studio. Burbank painted Geronimo five times and provided the most insightful, behind-the-scenes look at the warrior's daily life as a POW.

The artist E.A. Burbank visited Geronimo at his home at Fort Sill in 1898 and reported that the "Human Tiger" was, in fact, an "immaculate housekeeper." Burbank wrote that Geronimo's wife was in poor health at the time so the old Apache "did all the housework, washing dishes and sweeping the floor." Burbank said, "One day I carelessly tracked some mud into the house. Geronimo got the broom and swept it out giving me a look that plainly said, 'Don't do that again.'"

Burbank also remembered that Geronimo "never left his house without putting out a saucer of milk for his cat, whose whiskers he had kept closely clipped. Why he used the scissors on the tabby I never did learn."

Some other revelations:

Geronimo may have been a prisoner, but he didn't need an agent. When Burbank had just finished his first pencil sketch, the shrewd Apache commanded, "Stop!" Using a young Apache girl as an interpreter, Geronimo informed Burbank that whatever money he got for the "picture," the Apache demanded his cut—"I want half."

"I never had a finer sitter than Geronimo, although sometimes he became very nervous while posing. I would give him a few minutes' rest until he quieted down. Invariably upon hearing a horse or footsteps, he would rush to the door and see who was coming. He seemed to have a haunting fear of being pursued, even though he was at the time a prisoner."

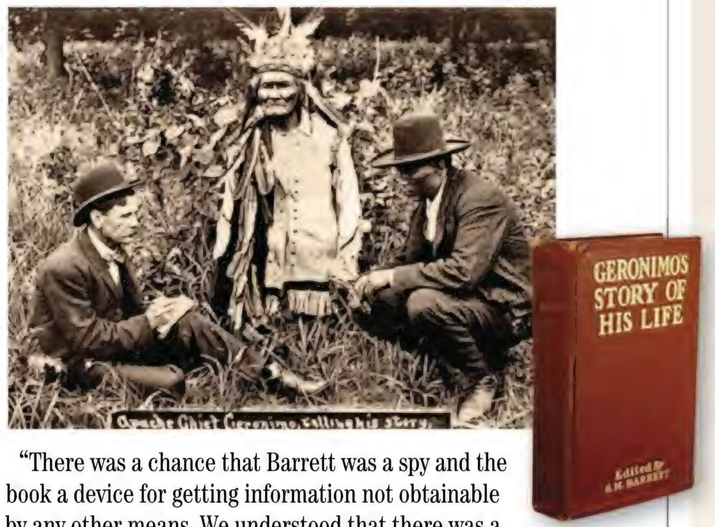
Burbank witnessed Geronimo setting up a horse race against a white man and procuring an Apache jockey: "He looked around for an Apache boy to ride his horse. The boy he wanted was playing baseball, and was at bat when Geronimo went after him. The Indian boy swung at the ball, narrowly missing the old chief [sic], hit the ball into the outfield, and then started running the bases. Geronimo tore after him, all the way around the diamond, and chased the boy across the home plate before he caught him."

Geronimo's horse won the race and, according to Burbank, the "old Indian went home as happy as a small boy after the circus."

Artist E.A. Burbank made five portraits of Geronimo at Fort Sill.

"When I was a boy I wasn't interested in girls. All I loved was horses and baseball."
—Eugene Chihuahua

THE BOOK



"There was a chance that Barrett was a spy and the book a device for getting information not obtainable by any other means. We understood that there was a difficulty in obtaining the government's consent for the project and that Barrett had to appeal to the president for approval. That seemed to indicate that they wanted Geronimo to admit something."

—Asa Daklugie, who acted as interpreter for the book project, explaining why Geronimo would not allow Barrett to ask questions

The soldiers at Fort Sill taught Geronimo how to write his name, which he used to sign cards and photos for cash.

The son of the great Apache chief Juh (pronounced as "Who"), Asa Daklugie was 15 when he was sent away to Carlisle, Pennsylvania, to the White Man school. The knowledge he gained there benefited his tribe when he returned, in time to act as Geronimo's interpreter with Stephen Barrett to write up the warrior's memoir. It is Daklugie who holds the key to Geronimo's dying wish.

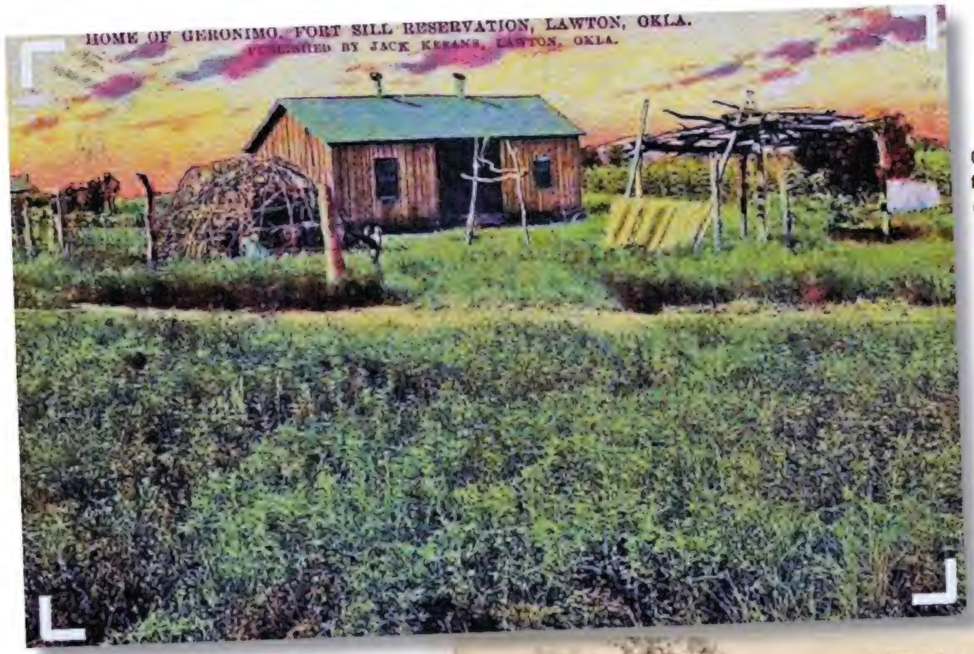
At the time of Geronimo's death no one knew his dying words and it took a New Mexico schoolteacher to unlock the door to that last Apache secret.

How Did Eve Ball Get Daklugie to Talk?

Born in Kentucky in 1890, Katherine Evelyn Daly Ball began reading at age four and after her family moved to a cattle ranch in Kansas, she began teaching school at age 16. With a Bachelor of Science degree in Education she taught school in Dodge City, Kansas, and later, in New Mexico. Her husband, Joseph P. Ball, a captain of the Kansas National Guard, died during World War I.

Eve purchased the Hermosa Inn, in Phoenix, Arizona, from the artist Lon Megargee and ran a dude ranch, but it didn't give her time to write so she moved to Ruidoso, New Mexico, and opened an antiques store in her home on Nob Hill.

It was here that she met and befriended Ramona Chihuahua, the wife of Asa Daklugie. When Ramona passed away in 1949, Daklugie remained aloof and even pretended to not be able to speak English. It took four years, but Eve finally got him to talk. This was the beginning of a long and important relationship. Daklugie would come to Eve's house every Thursday to dictate and discuss what actually happened on Geronimo's deathbed. Asa died in 1955.



Geronimo's Fort Sill home was featured on a colorized turn-of-the-century postcard.

After Geronimo's death, Asa Daklugie and Eugene Chihuahua pushed the U.S. government hard to let the Apaches in Oklahoma return to the Southwest. With World War I approaching fast, the U.S. Army was all too willing to rid themselves of the burden, and so, in the spring of 1913, most of the Fort Sill Apaches (some chose to remain in Oklahoma) loaded all their household goods, people and dogs on a train which took them to Tularosa, New Mexico. Members of the Mescalero Apache tribe met them at the train station with wagons and they began their long trek up the mountain, to a new life.

Geronimo had at least 10 wives (some historians say 12) and his last wife, Zi-yeh, gave him a daughter, Eva, when the old warrior was 66. Zi-yeh also gave him a son, Fenton, who was about six when Eva was born. Eva was the apple of Geronimo's eye and he worried about her and doted over her. Eva had her womanhood ceremony in September of 1905 when she was 16. She started to show signs of debilitating illness and Geronimo became convinced a witch was doing it so he had a local medicine man, Lot Eyelash, do a ceremony to identify the witch. During the ceremony, the witch turned to Geronimo and said he was the guilty party and had traded the sickness of his children so that he could love longer. That Lot Eyelash lived to see another day is pretty hard to believe.

From this point on, Geronimo refused to let Eva marry anyone. So, on his deathbed, Geronimo sought a promise from his nephew, Asa Daklugie, which Eve Ball finally coaxed from the reticent old Apache.

Geronimo took care of the domestic chores of his children and his extended family after Zi-yeh came down with a tubercular infection and died. He washed dishes, swept the floor, cleaned the house, and treated the children kindly. He was devoted to his Eva, born in 1889. One visitor said, "Nobody could be kinder to a child than he was to her."

Geronimo the Farmer

When the Apaches arrived at Fort Sill each family was given 10 acres of land to farm. At first the Apaches were required to plant five acres of kafir corn (sorghum that does much better in dry climates) and then they could plant whatever they wanted on the rest. The first summer, the Apaches raised more than 25,000 melons and cantaloupes. Geronimo was quite good at farming, and he is seen here holding a prize melon, along with his wife, Zi-yeh, grandchildren Nina and Thomas Dahkeya and his favorite daughter, Eva.

THE APPLE OF HIS EYE

Here is Geronimo with his darling daughter, Eva. She was very much on his mind when he died.

Geronimo's Final Request

"He moved. I bent over him and took his hand. His fingers closed on mine and he opened his eyes.

"'My nephew,' he said, 'promise me that you and Ramona will take my daughter Eva into your home and care for her as you do your own children. Promise me that you will not let her marry. If you do, she will die. The women of our family have great difficulty, as Ishton [Daklugie's mother] had. Do not let this happened to Eva!'

"He closed his eyes and again he slept, but restlessly. When he spoke again he said, 'I want you to promise.'

"Ramona and I will take your daughter and love her as our own, but how can I prevent her from marrying?"

"'She will obey you. She has been taught to obey. See that she does.'

"He died with his fingers clutching my hand."

–Asa Daklugie, telling Eve Ball what Geronimo said to him on his deathbed

Daklugie and his wife, Ramona, did, in fact, take in Eva, and she married Fred Godeley (a.k.a. Golene) sometime in the fall of 1909. She had a daughter, Evaline, born June 21, 1910. Evaline died August 20, 1910. Eva died of tuberculosis on August 10, 1911. All of Geronimo's fears came true. In spite of the glorious success he had made out of his prisoner of war status, the tragedy of his life was the fate of his favorite daughter. ★

Extra reporting by **Lynda Sánchez, Michael Farmer, Towana Spivey** and **John Langellier**. This article is an excerpt from **Bob Boze Bell**'s new book, *The Illustrated Life & Times of Geronimo*, published by Two Roads West.

The G-Man Rides On

The life of Geronimo, the mere mortal, ended in February of 1909, but the legend of the Apache warrior was just getting started. He led an epic life fraught with massive contradictions, but in the end he rose above everything else. Today, he is the most famous In-din in the world. He has become, like George Washington, the Father of the In-din Nations, only in this version he not only cut down the cherry tree with an axe, but he vanquished everyone in his path with that axe, and never lied about any of it. The Freedom Fighter who fought until the end. In the legend he never surrendered.

BY JOHN LANGELLIER

Blazing the Trail for Remington

R.F. ZOGBAUM—THE OTHER WESTERN ILLUSTRATOR

– ALL IMAGES COURTESY THE JOHN LANGELLIER COLLECTION UNLESS OTHERWISE NOTED –

Rufus Fairchild Zogbaum contended that photographers never would supplant illustrators. Perhaps that is why photos of him, including this one from 1894, are rare.

In 1882, *Harpers Weekly,* a very popular pictorial periodical of the Victorian era, purchased some sketches from a budding illustrator named Frederic Remington. Within a decade, the then-obscure picture maker/reporter was well on his way to international acclaim, eventually eclipsing others such as Charles Schreyvogel and an earlier rival for title of premier artist of the frontier Army, Rufus Fairchild Zogbaum.

Born on October 29, 1849, in Charleston, South Carolina, Zogbaum, as a youth, relocated with his family to a new and entirely different environment in New York City. By the early 1870s, he found himself in new surroundings again when he attended the University of Heidelberg (Remington briefly attended Yale, and Schreyvogel studied in Munich). Evidently, Zogbaum found his educational experience abroad less than satisfying. He decided to head home, but not before traveling on the Continent a bit. In fact, he made his way through other parts of today's Germany, as well as a jaunt to Russia, and even managed to observe some of the action of the short-lived Franco-Prussian War.

These experiences may well have influenced him more than his formal training in the classroom. Once back in the United States, Zogbaum turned his hand to capturing military subjects using his facile pen for his first published picture featuring militiamen (akin to the National Guard) at Fort Hamilton, New York, in 1888. His debut appeared in the November 15, 1879, issue of *Harper's Weekly*, nearly three years before Remington's first entered the scene. Zogbaum's three sketches launched a nearly half-century career, which ultimately included steady work as an illustrator and writer for ten magazines between 1885 and 1923, thereby squelching his family's objections that studying art was a waste of time.

Soon after he achieved his first published success, Zogbaum headed across the Atlantic again. This time his destination was Paris. During his two "lonely" years in France, he became acquainted with the work of respected French artists Alphonse Marie de Neuville and Edouard Detaille, both widely known for their martial subject matter.

The die was cast. Zogbaum set out to follow in their footsteps, gathering material for an intended book with the working title of *War Pictures in Time of Peace.*

Eventually, he combined his renderings of European armies with a personal narrative that would be woven into a book released by Harper & Brothers in 1887 titled *Horse, Foot, and Dragoons.* This publication contrasted British, French and German forces with the American troops Zogbaum had accompanied in 1883 when he made his way to Montana. Once there, he rode with the regulars and may have been a bit taken aback by the informality of these frontiersmen in blue compared with their European counterparts. Nevertheless, he found his adventures in the West exhilarating.

Indeed, his sojourn to Big Sky Country provided the last ingredients for his pen and brush to complete the envisioned book while simultaneously introducing him to many new experiences, not the least of

OPPOSITE

Beside life studies, Zogbaum produced historic scenes of events he had not witnessed, such as an intense moment in the thick woods from the August 9, 1877, Battle of Big Hole, Montana, one of the engagements fought by U.S. troops and the Nez Perce under Chief Joseph.

Zogbaum was among the first to depict the romanticized knight of the prairies and plains—the cowboy.

which was the fare of troops on the Western campaign. One of his passages captured a meal on the march, something he would not have found in Berlin, London, Paris or New York. Taking up camp chairs, hardtack boxes and whatever improvised seats the diners could muster, they gathered in the mess tent for a "bountiful breakfast" he described as:

"An antelope steak, some frizzled beef, trout (fresh caught), fried potatoes, coffee fit for the gods, with condensed milk in lieu of cream—everything smoking hot and in lavish profusion…. a pan full of the jolliest-looking biscuits, smoking through the cracks of their brown faces, just inviting to eat them… [T]here is not a human being outside our command for miles and miles, with the exception, perhaps, of some ranging cowboys or prowling Indians."

With the morning repast concluded, Zogbaum recorded what followed: "The camp presents a most animated scene. The tents already down…our bedding, neatly rolled and strapped…saddles are packed and placed upon our horses…." With that "Boots and Saddles" was sounded, while troopers stood near "their fluttering guidons, officers in front, awaiting the command to march."

Ready to move out, the column was composed of men of "about middle height, sturdy and healthy, the majority of them unmistakably of American birth, but there is a strong sprinkling of Germans and Irishmen among them." They were clad in a variety of regulation and non-regulation garb including "some with the more jaunty forage-cap, one man wears a civilian straw hat perched on the back of his head."

A Horse Auction on the Frontier was another rendering by Zogbaum of a subject that became a staple for scores of artists who came after him.

Unlike Hollywood horse soldiers uniformly decked out in garish yellow bandanas, there are a few in assorted "gayly colored handkerchiefs knotted about their necks—one strapping fellow, whose whole countenance betrays his origin, wearing a bright green silk scarf, typical of the land of his birth." Again, unlike on the silver screen, most of the officers "have put on their 'best clothes'…. Most of them wear white sun-helmets," but a few of them would have delighted John Ford in the "old regulation slouch hat" and indeed "one straight, fine-looking young gentlemen wears a great, broad-brimmed 'cow-boy hat' pulled down over his eyes."

All this prompted Zogbaum to muse:

"We cannot help smiling as we think of what the astonishment of some of our European friends—the natty English artilleryman, the dashing French chasseur, or closely buttoned, precise German dragoon—would be, could they be dropped down here in front of the command, and how they would inwardly comment in no very favorable terms on the appearance of Uncle Sam troopers in the field."

The sound of the trumpet returned Zogbaum from his speculation. He reported an "electric shock… traversed the assemblage, the scattered groups form in serried ranks. Another trumpet blast. Like one man, they rise into their saddles…." While enamored with Europe's finest, he admitted:

"In spite of their guerrilla like and careless look of the men, one cannot help but admire the soldierly ease and grace with which they sit in their saddles, ranks well aligned, shoulders squared, heads

Zogbaum's *The Ford* resembled Remington's *A Scout with the Buffalo Soldiers*, which came off the press in April 1889.

In his *A Moment's Halt*, the artist added visual evidence to his description of cavalry troopers in the field with their "brass-shelled cartridges peeping from the well-filled prairie belts" along with their impressive, durable mounts that carried men over hill and dale.

erect, eyes to the front, their harness and equipment shining in the sunlight, not a buckle or strap out of place, carbines clean, and swinging at their sides ready for immediate use, brass-shelled cartridges peeping from well-filled prairie belts, horses and riders moving with quiet and orderly precision that long training and constant habits of discipline alone can create. And the horses! Did you ever see better mounts? See that troop of sorrels that is just now passing! They have been in the field for weeks, and have passed through stream and canon, over plain and desert, through thick alkali dust and sticky mud, yet how their coats glisten, and how proudly they arch their necks and champ their bits, moving along at a rapid walk, guided by firm pressure of the practiced hands of their well-drilled riders! Though the uniforms are dim and weather beaten, though the harness and saddlery are of the simplest description, with little or no attempt at ornamentation, do not men and horses look ready for instant work…?"

With prose equal to his painting and sketches, Zogbaum enthusiastically recorded the Army in the West and elsewhere, as well as producing frontier scenes. He went on to capture America's overseas expansion during the War with Spain and depictions of the U.S. Navy on the high seas during the days of the "Great White Fleet." He labored until the last two years of his productive life, and then quietly retired until his death on October 22, 1925. Regrettably, with his passing, his impressive body of work receded to be overshadowed by the works of others like Frederic Remington, who had continued on the trail Zogbaum blazed.

In *Quartermaster-General's Department Ready to March Out*, Zogbaum again gave a nod to those who provided food, fodder, ammunition and the mounds of material that followed like a long tail behind troops on campaign. One novelty appeared in this image—a black soldier. Except in Frederic Remington's work, blacks in Army blue seldom appeared as subjects in post-Civil War periodicals.

Another powerful incident from the past, the September 17-19, 1868, siege of frontiersmen at Beecher's Island, Colorado, gave Zogbaum the opportunity to combine research with artistic license.

Military historian **John Langellier**'s current book, *Scouting with the Buffalo Soldiers: Lieutenant Powhatan Clarke, Frederic Remington and the Tenth Cavalry in the Southwest*, is scheduled for completion later this year.

While in the West, Zogbaum came to appreciate the logistical challenges of supplying troops on campaign, which often required lumbering Army six-mule wagons seen in *March Out*. He also featured an Indian scout in the foreground.

Riding the rails west was not as dramatic as hard-bitten soldiers and cowpunchers, but demonstrated Zogbaum's attention to detail, captured with a keen artist's eye.

Readers wanted action as well, which he visualized in *Attack on the Village*, a scene that later artists, including Charles Schreyvogel, often drew upon, following the trail Zogbaum blazed.

BY LYNDA A. SÁNCHEZ

The Long Journey Home

New Mexico's historic Fort Stanton memorializes the courageous officer's name, but the tragedy behind the young captain's death and burial bears remembering.

Like a hive of angry wasps!

The Apaches were more than fighting mad over the white men invading their country. Their reaction was like hurling a spear into a huge hive of angry wasps.

Of course, the Mescaleros were trying to protect their lands and especially their families. As later reported, near the Stanton death site, many lodges (tipis) were found abandoned as the Mescaleros fled their winter camps for rougher and safer country in the rugged Guadalupes on the New Mexico/Texas border. That, too, was Apache country. There, they took refuge and were safe for a while as the war-weary group of Dragoons and Infantry retreated to Fort Fillmore. So much for a Dragoon's duties being "more pleasant than those of other regiments."

"Very flattering accounts are given of the First Dragoons," wrote Capt. Richard Ewell. "Their duties are said to be more pleasant than those of most other regiments of the service, and the officers are reported to be some of the best specimens of the army."

Captain Henry Whiting Stanton was one such proud Dragoon. He was excited about serving his country out West.

Stanton came from a family tradition of service to his country. He was the son of Gen. Henry Stanton and Eliza Keyes. When he decided to follow in his father's footsteps, it must have greatly pleased the general. Graduating from West Point on July 1, 1842, he saw duty on the frontier at several forts including Forts Towson, Gibson and Leavenworth. He fought with the First Dragoons during the 1846 War with Mexico and was soon promoted to first lieutenant. Stanton was stationed in California, Oregon, Kansas and Missouri. In 1854 he was promoted to captain and posted to Fort Fillmore, near present-day Las Cruces, New Me xico.

Fort Fillmore can barely be seen today as its adobe walls have crumbled into nothingness near the Rio Grande. Founded in 1851 and decommissioned in 1862, it continued to be used for the Butterfield stage line and a few settlers until the 1870s. As with many forts of that era, it was established to protect the settlers from the ravages of Apache and outlaw attacks. It also was considered to be a way station along the route to California because Westward expansion was just beginning. Being located close to the Mexican borderlands, it was always in a state of turmoil. Captain Stanton was assigned here in 1854 and it was the fort to which his body was returned in February of 1855. Falling into disrepair after the late 1850s the fort briefly saw a flurry of activity during the early part of the Civil War. Abandoned to the Confederate forces for a while, this rather drab fort was decommissioned in 1862.

An unusual early 1870s scenario of elegance and formality captures two significant players in the Lincoln County War era: Former Fort Stanton soldiers Emil Fritz (third from left) and Lawrence G. Murphy (far right). Lt. August Kautz, (seated) came to the U.S. from Germany and saw many campaigns during the Civil War and Indian Wars in Arizona Territory.

– COURTESY LYNDA A. SÁNCHEZ COLLECTION –

Captain Richard Ewell, later a general who rode for the Confederacy during the Civil War, was the man who grimly penned the report describing the tragedy of the fort's hit-and-run encounters with several small groups of angry Mescaleros in January of 1855.

– GENERAL RICHARD EWELL, C.S.A., CA.1860, COURTESY LIBRARY OF CONGRESS –

The Death of Captain Stanton

On January 18, 1855, Capt. Henry W. Stanton (Co. B, 1st Dragoons) was ambushed and killed by Mescalero warriors. Also killed in the battle were Pvts. Thomas Dwyer and John Hennings. It was a cold, miserable duty for both Apache warriors and the troops pursuing them. Ewell's report gives numbers of men and supplies. The amount of territory they covered on horseback is amazing. It is doubtful if most could cover it today, even with jeeps, in such a quick and efficient fashion with minimal supplies. Worn out horses were also a continual problem and it seemed that the Mescaleros had an unending supply, mostly stolen from local ranches and farms.

Los Lunas, N. M. (1) Maj. W. A. Nichols, U. S. Army Feb 10 1855 A.A.G. Dept. of N. M.

Sir: I have the honor to report my return from the scout ordered from your office December 21. ...on the 13th of January, as previously arranged by Gen. John Garland, I met Capt. Henry W. Stanton, 1st Dragoons, Lieuts. Junius Daniel and Henry W. Walker, 3rd Infantry, and 50 Infantrymen and 29 Dragoons.

After combining the two commands I moved south toward the Guadalupe and Sacramento Mountains and then on January 17th, 1855, encamped on the Peñasco, a fine stream running from these chains toward the Pecos... This night the camp was attacked by the Indians with arrows and firearms and at the same time they tried to burn us out.

Next morning the Indians seemed in force with every mark of defiance and during the whole day opposed our march, disputing every ravine at times under cover within arrow shot. A body of skirmishers, first of Infantry, under charge, at different times, of Lieutenant Daniels and Walker, and then of mounted and dismounted dragoons, under Lieutenant Moore, was engaged the whole day in clearing the line of march. The country was broken into high hills, with deep ravines crossing the line of march. Lieut. Moore, with some of the best horses, gave chase to some Indians on the open ground but a winter march of 450 miles had reduced the horses too much to catch the Indians on their fresh animals. The Indians gave the impression from their boldness that they were trying to keep us from their families...

During this time about 15 Apaches were shot from their horses yet they continued to harass the troops. Another problem was that Ewell's guides had never been into this part of New Mexico Territory and it was a slow slog. On the afternoon of January 18, his command halted for the day and he ordered Captain Stanton and his men to examine a small valley where a ranchería had been sighted. He charged up a hillside and...according to Ewell, "in the ardor of the chase, became separated from some of his men, badly mounted, who were unable to join him when he sounded the rally. After rallying about a dozen men he proceeded up the valley until he became satisfied that the Indians had not retreated in that direction, then he started back, leading his horses. About three-fourths of a mile from the camp the valley narrowed with trees, and here he was ambushed and fired into,

DIGGING OUT THE TRUTH

Most accounts of the establishment of Fort Stanton are nothing more than a brief description of Capt. Henry W. Stanton's untimely death along the Rio Peñasco. Near Mayhill, New Mexico, is one roadside sign with fewer than 40 words—one short footnote to history—about the man's demise. The next item you may read is that a new fort was constructed along the Río Bonito and named after Stanton. And that is about all the explanation one gets. But, what really happened to this dashing young Dragoon as he bled out on the rugged New Mexico frontier? That part of the story needs to be told as well.

Digging deeper one encounters two important sources: the lengthy reports of Capt. Richard Ewell, and the diary of Sgt. (later Doctor) James Bennett's diary fills in the details with empathy and descriptions usually not encountered in military documents. The combination presents a dramatic perspective of what it was like in 1850s New Mexico, a raw and beautiful land with no room for men who did not take fighting the Mescaleros seriously. The tragedy of the young captain dying on cold, cold ground in an isolated, windswept canyon in unfamiliar godforsaken country was unbearable for those he led. The words of both Ewell and Bennett are traumatic but tell it like it was. His death was not in vain, and the fort that carries his name today is a dynamic tribute to his life.

The renovated fort now houses the Fort Stanton Museum. Its elegant veranda reminds one of the Victorian past and special architecture of that bygone era.

– PHOTO BY JOSEPH ARCURE, COURTESY LYNDA SÁNCHEZ COLLECTION –

This circa 1878 photograph shows Sutler's Store at Fort Stanton with the Sacred Mountain (Sierra Blanca a.k.a. Old Baldy) in the background. Mescaleros can be seen standing in front. The store was part of the Murphy Dolan franchise before it was kicked off of fort grounds.

– COURTESY LYNDA A. SÁNCHEZ COLLECTION –

the first fire killing one of his men. He ordered his party to take to the trees, but the Indians being in too great force, he mounted and ordered his party to retreat, remaining in the rear himself, firing his Sharps carbine, when he received a shot in the head and was instantly killed…"

One can just imagine the morale of the men as they quickly and temporarily buried the three bodies of brave men who had been their comrades in arms. They continued tracking Mescaleros for two more days in the mind-numbing cold. Harsh winds blew relentlessly up the ravines and into hidden canyons where Mescaleros might be lying in ambush. During this time they lost about 10 horses per day, which also added to the misery of everyone. Ewell concludes:

> I had the hearty cooperation of Officers and men. Enclosed is a map of my route, drawn by Lieutenant Moore. The signal smokes of the Indians, on my return, satisfied me that they retreated towards the lower range of the Guadalupe Mountains.
>
> *–I remain, R. S. Ewell, Captain, 1st Dragoons*

This young Dragoon from the 1850s era wore a uniform similar to what Captain Stanton would have worn, although the 1850s were a time of transition and mixed dress styles within a unit were not uncommon.

– COURTESY LARRY POPE, RANGER, FORT STANTON HISTORIC SITE –

The Long Journey Home

Alas, this was not the only indignity suffered by Stanton and his men. They had been temporarily buried with intentions of retrieval of the bodies at a later time after the scout for Apaches was completed. Private James Bennett wrote about their return:

"Came to where we buried Captain Stanton and the two men. Found the bodies torn from the grave, their blankets stolen; bodies half eaten by wolves; their eyes picked out by ravens; their bones picked by ravens and turkey buzzards. Revolting sight. We built a large pile of pinewood, put on bodies; burned the flesh. Took the bones away."

Bennett implies that the blankets were stolen, but by whom? It is well known that Apaches feared the dead and the spirits (chindi) that would haunt such a burial. Would their desire for blankets overcome their fear of the dead? It is doubtful. They probably had no idea the men were wrapped in blankets as the grave was covered with dirt and rock. Hungry wolves and coyotes were probably the culprits who had created such havoc in their quest for food.

It was, indeed, a sad and weary group that rode toward Fort Fillmore where Captain Stanton had been stationed. Also it was noted by Private Bennett that a hopeful Mrs. Stanton awaited the troops. "Poor woman. She asks for her husband. The answer is evaded. An hour passes. Her smiles are fled…tears stain her cheek."

On the edge of the frontier such happenings were multiple and no doubt many historians gloss over the gruesome details. Bennett's descriptions of such horrendous death and destruction is rare for the era. This was no Hollywood scenario.

Epilogue

Even in death, Stanton's remains never found rest until years later. They were taken first to Fort Fillmore on February 3, 1856. He and his men were buried with military honors. In about 1866 he was removed to Fort Selden near present-day Radium Springs, New Mexico, and later when that fort was closed, all military burials were transferred to the Santa Fe Veterans' Cemetery. Stanton was eventually buried at Fort Leavenworth National Cemetery, Fort Leavenworth, Kansas. However, the simple gravestone does not reveal the hell he went through or the tortured manner in which his men brought him home. It had been a long journey indeed.

Author **Lynda A. Sánchez** was actively involved in the battle to preserve and save Fort Stanton from over commercialization. The fort is now a New Mexico Historic Site. She is a member of the Western Writers of America and is currently working on a book about the fort.

An 1860s map indicates the mountainous territory covered by U.S. Army Dragoons and Infantry during the 1855 mission against the Mescaleros.

– COURTESY LIBRARY OF CONGRESS –

FORT STANTON STATE HISTORIC SITE

In the mid-1850s, the outlaw and Apache raids exploded with murders and ambushes against settlers traveling to Tucson and California, as well as on local pueblos of Mexican residents, ranches and small communities. The military constructed another fort in what is today Lincoln County. General John Garland and others decided it would be named after the martyred Captain Stanton. Scouts were sent out and eventually the present site of Fort Stanton was established in May of 1855. The fort served in many capacities throughout the Apache Wars, the Civil War and the Lincoln County War. Noted historic figures—from Kit Carson, Rafael Chacón, Gov. Lew Wallace (author of *Ben Hur*) and even Billy the Kid—walked these grounds. Later it transitioned to a Marine hospital for tubercular patients and was also used during World War II as an internment camp for German seamen (non-military) and Japanese Americans.

In the early 1950s control of the fort transferred from federal hands to the state of New Mexico. For 150 years Fort Stanton was the heart of Lincoln County. In 2007 it became a New Mexico State Historic Site and is visited by thousands of interested individuals wanting to know more about the colorful mosaic of characters, good and bad, who rode across the plains and mountains of southern New Mexico. The family of Captain Stanton would indeed be proud of the fort that is his legacy.

Re-enactors loaded and fired a cannon at Fort Stanton Historic Site. The Senior Officers' quarters are in the background.

– PHOTO BY JOSEPH ARCURE, COURTESY LYNDA A. SÁNCHEZ COLLECTION –

TRUE WEST EXCLUSIVE

CLASSIC GUNFIGHTS

BULLETS, BREAD & BAD BEHAVIOR

GEORGE STEVENSON VS HOLM OLAF BURSUM

New Mexico Prison Superintendent Holm Olaf Bursum's quick thinking and spot-on marksmanship ended a prison break, and the life of convict George Stevenson—who took two shots to the heart, one to the right eye.

– COURTESY HOLM OLAF BURSUM III –

BY BOB ALEXANDER

APRIL 17TH, 1901

As the sun was rising, Holm Olaf "H. O." Bursum had peered from a window, pleasurably internalizing the scenic grandeur of snowcapped mountains on the distant horizon, those overlooking Santa Fe, New Mexico Territory. Now, just a few hours later, there was not a hint of serenity. Standing on an upper tier platform that 17th day of April 1901, Penitentiary Superintendent Bursum was desperately peering through the sights of a Winchester. A vicious prison break was unfolding right below his perch. His index finger lightly teased the trigger—momentarily.

Scarcely a year earlier, the regionally well-recognized manhunter, William D. "Keechi" Johnson, and his fellow Grant County deputy sheriff, Miles Marshall, had exhaustively trailed convicted murderer George Stevenson and another escapee throughout the Southwest's border country, deep into Old Mexico. The whole wearisome business, after the jailbreak at Silver City, had taken nearly three months. That was a hard fact not missed by a *Silver City Independent* newspaperman, who emphasized the hunt was "one of the longest pursuits ever made by a local officer." At last, 26-year-old Stevenson had been deposited behind prison walls and issued an inmate's number, 1402. Unbelievably, in light of his nasty criminal history and multiple attempts at escape, he had landed a cushy job in the prison's bakery.

Equally intriguing is knowledge that when Stevenson left his cell showing up for work that morning, underneath his apron was a .38 caliber Smith & Wesson revolver and some 50-odd cartridges. Baker Stevenson had cooked up a break-out plot, not cathead biscuits and light bread. At his elbow, stoking the fires of illicit liberation were two convicted Chaves County thieves: 26-year-old William Simmons, #1318, and 22-year-old Frank Carper, #1403. These boys didn't carry six-guns, but were not armed with muffin-tins or pie pans, either. Each carried "solid iron rods, two feet in length, and one inch thick." The trio of kitchen convicts—dimwits, if you will—had baked up a recipe for tragedy.

Convicted and imprisoned for murder, George Stevenson began his jailbreak career from the Grant County Jail in Silver City, New Mexico.

– COURTESY SILVER CITY MUSEUM –

Near the bakery Stevenson took a potshot at Captain-of-the-Guard Felipe Armijo, who had thrown a heavy wooden chair at George as he hastily ran away, not seeking cover or a coward's reprieve, but racing for a scattergun kept locked in the No. 1 watchtower. Stevenson's next bullet tore into guard Pedro Sandoval's head, creating a wicked-looking but less-than-lethal furrow. Returning with the shotgun, Armijo let loose, several pellets striking but not disabling the hellbent Stevenson. Mad as a hornet, George returned fire three times. Luckily, two bullets missed. Unluckily, the third one struck Armijo's jawbone. Stevenson ran, haphazardly searching for his next target. Spitting teeth and blood, Armijo regained his feet, and with true sand in his gizzard, chased after the gun-wielding inmate—that is until he saw Simmons holding the prison physician, Dr. David Knapp, and guard Carlos Dominguez, hostage. Assertively, Felipe Armijo snap-fired the shotgun's second barrel—straight through a glass windowpane. Most of the buckshot weighted Simmons' mobility and meanness. He collapsed as if axed, perforated as a pincushion. Frank Carper, amid thunderous roars, blue smoke and horrifying shrieks had had enough! Frank lost his nerve, giving up any bid for liberty. Standing in a puddle of his own making, he was hypnotically dazed.

Badman Stevenson, a human tiger, was yet insecurely caged, still behind prison walls. Nevertheless, George was more-than-a-little dangerous, still clutching that smuggled S & W and a hefty supply of ammo. He'd shoot—that was a given. Bursum, like Zwing Hunt, was a man that would do to go tiger hunting with. From the ground floor Stevenson, pistol in hand, looked up and into the steely eyes of the superintendent. Would he kill the superintendent where he stood? Could he? Time was short. Bursum looked down, right through his Winchester's rear sight to the front bead—which rested on convict Stevenson's fast-thumping heart. He squeezed the trigger. Bang! And levered another round. Bang! And levered another round. Bang! Two to the heart, one to the right eye. George Stevenson had caught all three of H. O. Bursum's bullets before he even somersaulted to the concrete—sledgehammer dead. There'd be no fresh bread that day.

– MUGSHOTS COURTESY NEW MEXICO STATE ARCHIVES –

George Stevenson

Stevenson was 26 when he was incarcerated in the New Mexico Territorial Prison at Santa Fe.

William Simmons

Simmons foolishly followed George Stevenson's lead during a violent prison break. He forfeited his life.

Frank Carper

After the gunfire errupted, during a breakout attempt, Carper "chickened out." Wisely!

Aftermath: Odds & Ends

Two days after the failed prison break, suffering horribly, William Simmons, "who had been shot in the loins and liver," passed to the other side at Santa Fe's Saint Vincent Hospital.

During the bloody mêlée, somehow, prison inmate Jóse Monica Sena, #1392, was wounded, either misidentified as a blundering escapee or willfully trying to aid his fellow convicts. Thankfully, he survived the gunshot.

Just how or just who helped inmate George Stevenson obtain a working revolver and a box of 50 cartridges inside the penitentiary is now, and will probably forevermore remain, a mystery.

Later, the deadeye marksman, Holm Olaf Bursum, would become a United States Senator for New Mexico.

Grant County Deputy Keechi Johnson, while George Stevenson was still confined in jail at Silver City, was killed during a shoot-out with suspected cattle rustlers along Raw Meat Creek in the rugged Mogollon Mountains north of town.

After felon George Stevenson broke out of the Grant County Jail, noted manhunter Deputy Johnson traced Stevenson into Old Mexico, finally returning the convicted murderer to Silver City—a three-month ordeal.

– COURTESY ROY B. SINCLAIR –

BY JOHN LANGELLIER

LITTLE-KNOWN CHARACTERS OF THE OLD WEST

An Officer and a Gentleman

Army Lieutenant Edward W. Casey served his country in the Western Indian campaigns with distinction and honor.

"Lieut. Casey was killed to-day while scouting between his command on White River and hostile camp on White Clay creek."

–The Hot Springs Star, Hot Springs, Dakota Territory, January 9, 1891

Edward Wanton Casey was born on December 1, 1850. His soldierly instincts could be traced to the mid-18th century, when his great-grandfather fought as an officer under the British during the French and Indian Wars, while his grandfather joined the Continental Army during the American Revolution. His father, Gen. Silas Casey, graduated from West Point, and went on to a distinguished martial career during the War with Mexico and the Civil War. Ned, as he was known to those closest to him, also attended the U.S. Military Academy, as did his oldest brother, while another brother went to Annapolis.

On June 13, 1873, upon Casey's own graduation from West Point, he received a commission as a lieutenant in the 22nd Infantry, and rose to first lieutenant on January 11, 1880. Over the ensuing years he demonstrated his mettle, including joining Brig. Gen. Alfred Terry at the mouth of the Rosebud in 1876, participating in all the campaigns that followed during that summer and fall.

The following year Casey served under Nelson Miles, taking part in engagements at Wolf Mountain and Muddy Creek. Afterwards, he transferred to Indian Territory (Oklahoma), Texas and Colorado, where he continued campaigning, especially during the Ute campaign of 1879 and 1880. A respite from frontier soldiering brought him to West Point as an assistant instructor of tactics, where, after four years, he rejoined his regiment in Montana.

Casey's return to the West coincided with the Secretary of War Redfield Proctor's plan to assign young officers "imbued with missionary spirit" to lead Indian scouts. In August of 1888 Casey entered the ranks of this elite group, taking charge of the Cheyenne Indian scouts at Fort Keogh, Montana. Casey dedicated himself to forming the troop. "Big Red Nose" as his men dubbed him, had little trouble finding Cheyenne scouts willing to enlist, and he and his command served during the Ghost Dance. On January 7, 1891, at White River, South Dakota, Brulé Lakota Plenty Horses leveled his Springfield "trapdoor" at Casey as the young officer rode from the Sioux camp. The heavy lead slug entered the back of his skull and came out the other side under the right eye.

Casey died instantly. Subsequent legal hearings found Plenty Horses innocent because his actions took place during a time of war. ★

John Langellier currently is completing the late Glen Swanson's *Wolves in Blue Coats: American Indian Scouts, Police, Judges, and Soldiers* as one of his multiple book projects.

Brulé Lakota Plenty Horses (Senika-Wakan-Ota) from the Rosebud Indian Reservation spent five years at Carlisle Indian School where he "was educated in the ways of the white man."

– COURTESY LIBRARY OF CONGRESS –

This recently obtained, unpublished portrait of Lieutenant Edward "Ned" Casey depicts a soldier worthy of his long family tradition as soldiers dating back to pre-Revolutionary War era.

– COURTESY JOHN LANGELLIER –

BY CANDY MOULTON

Alaska at 60

Visitors to the 49th state will discover Old West adventures abound across the last frontier.

The landmark Three Sisters rise above Sitka, where the Russian government transferred Alaska to the United States on October 18, 1867. The harbor town, founded by Russian settlers in 1799, was the first American seat of government in Alaska before the Territorial capital was moved to Juneau in 1906.

– COURTESY LIBRARY OF CONGRESS –

It has been 60 years since Alaska became the 49th star on the flag of the United States, but the history of this rugged land, a place called the last frontier, dates back hundreds to thousands of years.

In Sitka, as I walked the trail through the forest to the spot where the local Tlingit tribesmen clashed with Russian interlopers in 1802 and 1804, I met Nancy. She spent her childhood in Sitka and now, in her eighth decade of life, was back enjoying the trails where she'd had secret hiding places from which she'd watched the visitors who'd come to the island.

She told me she had left Sitka for college in Chicago, to study anthropology, but was in Washington, D.C., on Alaska statehood day. "I was at the Washington Monument," she said. "There were 150,000 people there. More people than in the entire state of Alaska."

The American and Alaskan flags flew first at Sitka, not far from where I met Nancy on the trail. It is here that the territory had its first capital. Sitka is a small city steeped in traditions. On the trails are totem poles representing the long-standing culture of the Tlingit. In the heart of downtown, the Russian Orthodox St. Michael's Cathedral dominates, in part because the street circles around the building. This is not the original church; that one burned. But it is a true replica and has some of the original relics and ceremonial objects that were saved from the fire.

When America took control of the lands of Alaska from Russia in 1867, the transfer ceremony took place in Sitka on a hill that had been used by Tlingits and later by the Russians. Although the first capital of American Alaska was here, in 1906 the Alaskan seat of government moved to Juneau, which had risen in prominence as a result of the mining industry.

There had been several different governing bodies since the United States purchase. The Army was in command for a decade, followed by the Department of the Treasury and then the U.S. Navy. The Organic Act of 1884 authorized the first governor and promised a civil government, but the area was administered as a federal district until it achieved territorial status in 1912.

It took almost a century from when the United States acquired Alaska from Russia to the moment when statehood was approved in January 1959.

The capital of Alaska remains in Juneau, a city, like many in southeast Alaska, that has no overland roads connecting it to the outside world. Instead, people arrive by airplane or boat—on the Alaskan Marine Highway ferry system or on cruise ships. While there have been attempts to move the capital because other cities, most notably Anchorage and Fairbanks, are larger and have better transportation connections, that is not likely to happen. Alaskans love their smaller towns and there is a state law on the books that does not allow the moving of the seat of government to a location any closer than 50 miles from either Fairbanks or Anchorage.

Permanent and changing exhibits at the Alaska State Museum in Juneau represent art from all areas of Alaska. The "All Alaska Biennial" exhibit is in place November 1 through January 11. "Women of Vision," celebrating the 19th Amendment to the U.S. Constitution that granted woman suffrage, opens in 2020 and will include works by women.

HISTORIC WRANGELL

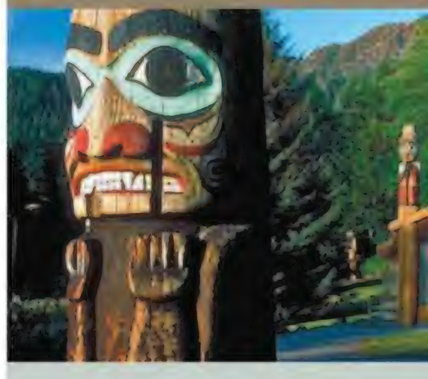
Willy, an octogenarian in Wrangell, one of southeast Alaska's small coastal communities, spends his afternoons in a softly padded green chair in the lobby of the Stikine Inn. He served in the Army and Air Force, but spent his working days in construction. He remembered Alaska gaining statehood this way: "I didn't vote for it. Too much government." That independent spirit resonates with many who call Alaska home.

Wrangell is a town of hardworking people; most have a couple of jobs, and a boat. They might use the boat for their work, or just to get around this country of big water and forested mountains filled with glacial valleys. Like Sitka, Wrangell is a traditional land of the Tlingit, who migrated here many generations ago. The Russians moved in and once Alaska was sold to the United States, Fort Wrangell was established, where the town post office and custom house now stands. Visit the Wrangell Museum and Chief Shakes House or take a jet boat tour up the Stikine. Brenda Schwartz Yeager of Alaska Charters and Adventures offers an adventure that includes stories of homesteading, trapping, river fishing and more.

Gold has been an important mineral in Alaska's development with three major gold rushes that have direct ties to Wrangell as one of the primary access points to the goldfields. Today the "mining" in the area is done by youth in the community who have the rights to mine for garnets from a ledge up the Stikine River. Visitors buy the precious stones the youths find, an enterprise undertaken by children for generations.

Most miners headed to the Yukon goldfields in the great rush of 1898 cruised to Skagway

WIDE SPOT IN THE ROAD



Totem Bight Historic Park
Ketchikan, Alaska
– MARK KELLEY, COURTESY TRAVELALASKA –

The idea of a wide spot in the road in Alaska is a bit incongruous, due to the fact that there are so few miles of road in this most massive expanse. The roads here are rivers and inlets and the wide open skies as much as they are places with pavement or even two-track or graveled pathways.

There is one main paved road in the Ketchikan area. At one end of it is the George Inlet and upper and lower Silvis lakes. Traveling the road in this direction takes you to Saxman Totem Park. At the other end of the highway is Settler's Cove, with a picnic area and network of trails through the forest and along the beach. Midway is Totem Bight Historic Park.

GOOD EATS & SLEEPS

LODGING: Westmark, *Sitka*; **Stikine Inn**, *Wrangell*; **Hotel Aleyska**, *Anchorage*; **Cape Fox Lodge**, *Ketchikan*

GRUB: Sitka Hotel, *Sitka*; **Stikine Inn**, *Wrangell*; **Cabin Café**, *Wrangell*; **Snow City Café**, *Anchorage*; **Red Onion Saloon**, *Skagway*

Denali Peak, formerly known as Mt. McKinley, rises 20,130 feet, the highest mountain in North America. Denali National Park's six million acres is traversed by only one highway, the 135-mile Denali Road (foreground), which was built in 1957.

– COURTESY NPS.GOV –

The *SS Nenana* is the centerpiece of the 44-acre Pioneerland living history center in Fairbanks. Built in its namesake Alaskan city in 1933, the packet sternwheeler provided freight and passenger service until 1954.

– COURTESY PHOTOGRAPHS IN THE CAROL M. HIGHSMITH ARCHIVE, LIBRARY OF CONGRESS –

and then set off over the passes. Most walked or rode horses, but in 1900 the Yukon & White Pass Railroad made the journey to the gold camps much easier. Even today you can cross White River pass by hiking or on the railroad.

Farther north, Fairbanks and Nome also have connections to gold discoveries. Even today gold mining is a key industry; the state produces more gold than any other state except Nevada.

Located in Cook Inlet, Alaska's largest city was settled in the early 20th century. During an election in 1915 residents adopted the name "Alaska City," but when the city was incorporated in 1920 the Territorial government rejected that and the community became Anchorage, using an earlier title in the region. With a major airport and as a terminal stop on the Alaska Railroad, Anchorage is certainly a commercial hub.

A visit to the Anchorage Museum provides an exceptional overview of the diversity of Alaska with collections that reflect the many native groups (20 distinctive languages are spoken by Native Alaskans) and show the rich cultures of this expansive land. These collections from the Smithsonian are diverse and excellently interpreted. Give yourself plenty of time to explore the galleries.

Alaska's economy has long centered around natural resources, whether the harvesting of fish from the sea and rivers, wild game from the inland regions, furbearing animals or the extraction of minerals (from gold to oil). And Alaskans today continue those practices even while they play host to so many visitors who come by air and sea. One thing that is readily apparent when visiting with longtime residents or native Alaskans is that they continue to support their state's motto, North to the Future, which was adopted 60 years ago, when this big and diverse land became the 49th state.

The first locomotive in the Alaska Territory was the *2-6-0 No. 2*, which arrived in Skagway, Alaska Territory, on July 20, 1898. Today, the 110-mile narrow gauge is operated as the White Pass & Yukon Route Railway from Skagway to Carcross, Yukon, Canada.

– HC. BARLEY, COURTESY KLONDIKE GOLD RUSH, NHP MUSEUM COLLECTION, NPS.GOV –

The Klondike Gold Rush of 1897 inspired thousands of miners from around the world, including 21-year-old Jack London (far right), to seek their fortunes in the harsh, rugged Arctic lands of Alaska and Canada.

– COURTESY LIBRARY OF CONGRESS

Road warrior **Candy Moulton** became an airplane warrior for her explorations of Alaska for this article, throwing in a couple of boat rides for good measure.

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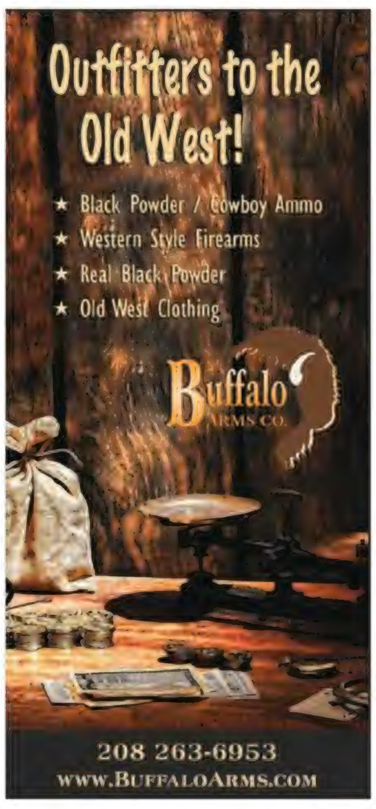

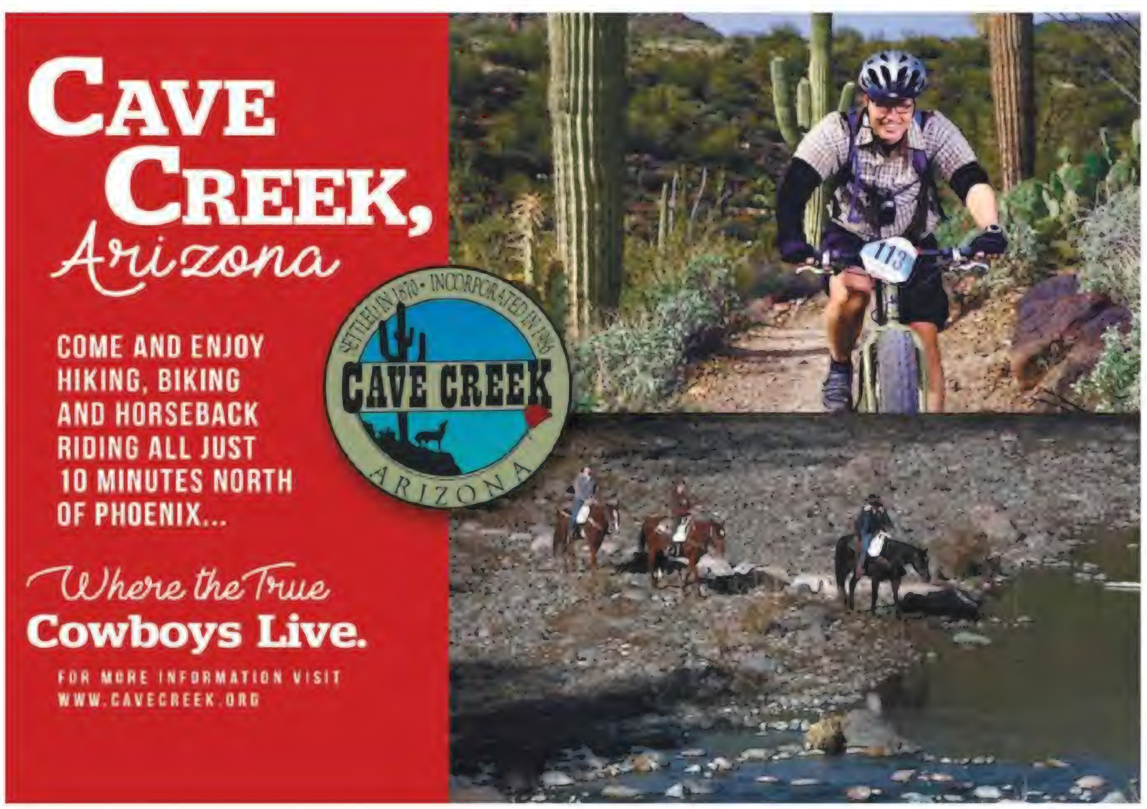
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BY SHERRY MONAHAN

Pioneers and Their Pies

All across the West travelers can still enjoy sweet or savory slice of history.

In July 1939, Farm Security Administration photographer Lee Russell captured the joy and fun of a pie-eating context at the 4-H Club Fair in the Santa Fe Trail town of Cimarron, Kansas.

– COURTESY LIBRARY OF CONGRESS –

Pie is as synonymous with the West as whiskey. Who doesn't picture a buckboard jostling down a dirt road to a shady picnic spot and a basket filled with fried chicken and pie? This tasty food staple became an American tradition as soon as the settlers landed. It was later packed up as pioneers headed west. Pie became popular with pioneers because they were practical, economical and transportable. Both sweet and savory pies graced the tables of pioneers and appeared at church socials, celebrations, picnics and fairs.

Pie was also popular at restaurants and even had its own section in their bills of fare. These tasty delectables came in varieties including chicken, lamb, oyster, blueberry, currant, custard, huckleberry, lemon, mince, apple, buttermilk, sweet, squash and many more. Diners were often given dried fruit pies because of limited growing seasons, but knew they were getting one with fresh fruit if the pie had the term "green" before it, like green peach pie.

Miss Nettie Spencer was an Oregon pioneer who lived there in the late 1870s and recalled pies at a celebration. In a 1938 WPA oral history interview she said, "The big event of the year was the Fourth of July. Everyone in the countryside got together on that day for the only time in the year. Everyone would load their wagons with all the food they could haul and come to town early in the morning. On our first big Fourth at Corvallis, Mother made two hundred gooseberry pies. You can see what an event it was."

Pie started getting a bad reputation toward the late 1800s and was credited with causing stomach disorders. The use of oleomargarine versus butter was also suspected. *The Chetopa Democrat* in Kansas made a paradoxical suggestion and advised their readers to make crustless pumpkin, squash, custard or coconut pies. They wrote, "sans crust sans dyspepsia" and noted that a healthy pie could be made by buttering a pan and lightly sprinkling cornmeal over it.

If you want to sample some yummy pie and take in some history, try the Irma Hotel in Cody, Wyoming, for some amazing cherry and blueberry. Pop into Bobkat's Purple Pie Place housed in an 1881 house in Custer, South Dakota. While there, sample the sweet bumbleberry or savory chicken pot pie. If Independence, Missouri, is in your travel plans, then stop by the Courthouse Exchange, established in 1889, and sample Sally's sweet homemade seasonal pies or the chicken pot pie. If you're in Balltown, Iowa, be sure to visit Breitbach's, which has been serving pies since 1852, and still uses the same recipe for their apple and raspberry varieties. If you're traveling between Prescott and Phoenix, Arizona, be sure to stop at Rock Springs Café and sample some of their pies in a location that's steeped in history. Their bourbon-pecan pie is made with local pecans and is from a very old recipe.

Can't make it to one of these places to sample some pie? Then try making this cherry pie from the Irma Hotel and transport your taste buds.

Sherry Monahan kicked off her journey into Old West cuisine, spirits and places by authoring *Taste of Tombstone*. Visit *SherryMonahan.com* to learn more about her books, awards and TV appearances.

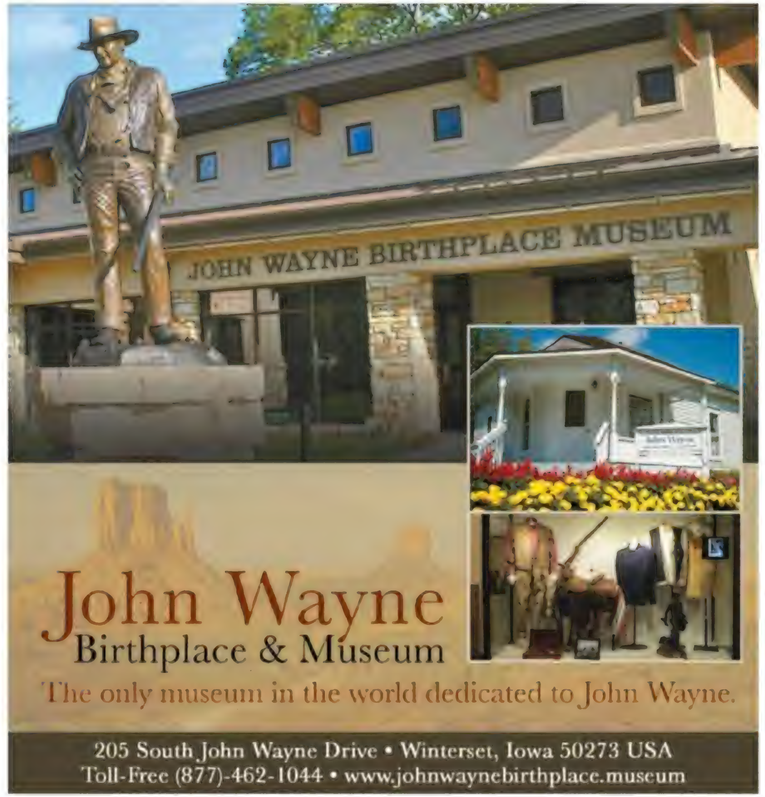
JIM'S IRMA HOTEL CHERRY PIE

5 cups pitted cherries (fresh or frozen)
1-1½ cups sugar
3 Tbsp. cornstarch
1 Tbsp. almond extract
2 9-inch pie crusts
2 egg yolks, beaten

Place cherries in a saucepan and cook over medium low heat until most of the juice comes out (don't smash cherries). In a separate bowl, mix sugar and cornstarch. When the cherries are done, remove from the heat and combine with the sugar and cornstarch. Add extract. Return to heat and let thicken, stirring gently.

Line a pie pan with one crust and add the filling. Place the other pie crust on top and use a fork to pinch and seal edges together. Brush the top with egg yolks. Bake at 350 for 50 minutes.

Recipe courtesy of Jim Ricketts, Master Baker, Irma Hotel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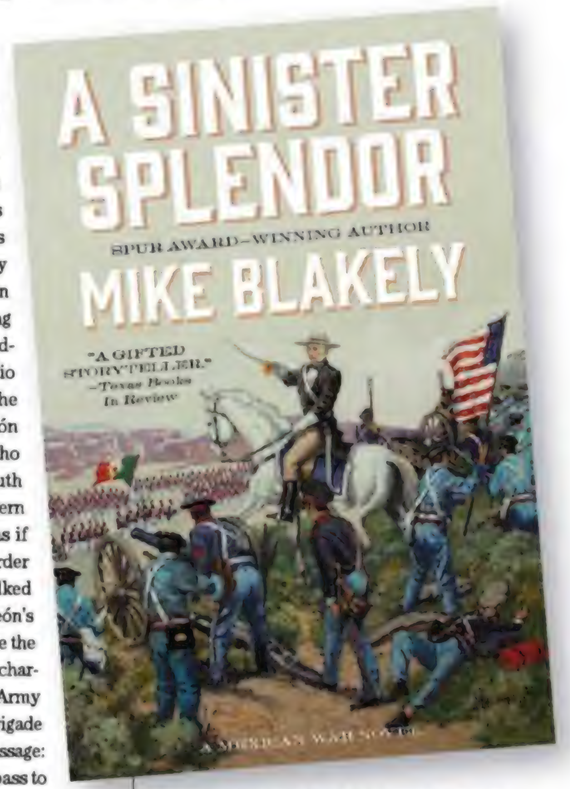
Living and Dying Along the Rio Grande

An ambitious novel of the Mexican War, a new history of U.S. 1855 firearms, a biography of Leland Stanford and two new histories of notorious working women in the West.

The 20th novel, *A Sinister Splendor: A Mexican War Novel* (Forge, $29.99), by three-time Western Writers of America Spur Award-winner Mike Blakely is an instant classic and the best novelization of the oft-overlooked conflict since Jeff Shaara's *Gone for Soldiers* (Ballantine, 2000). Well-organized, tightly written and smartly paced, the book keeps the reader on the front lines of the war's development and subsequent battles between August 1845 and February 1847. The novelist-singer-songwriter has a very well-developed and entertaining style of prose that through excellent research brings voice to a handful of historic characters, including President James K. Polk, Lt. U.S. "Sam" Grant, Sarah "The Great Western" Bowman, Gen. Zachary Taylor, Col. Jefferson Davis, Texas Rangers Samuel Walker and Jack Hays, and Mexican leader Antonio de Lopez Santa Ana. Blakey's strategic decision to give voice to both Mexican and American leaders, from privates to presidents, is one of the strengths of the novels, and will remind readers of the symbiotic, shared cultural and religious relationship and rivalry between the two oldest North American nations that has remained to the present. The author, a native Texan, explains in his introduction, "It was an era not so unlike our own—a period of controversy and partisan politics, of great promise and frightening uncertainty, of dangerous ambitions and delusions of glory. The results of the Mexican War still shape and haunt us to this very day."

Blakely, who has been successfully writing Western novels and Western music for more than three decades, demonstrates his storytelling ability, journalistic skills of observation and his historical research abilities throughout the novel, but they are all especially noticeable in his rich, personal understanding of the people, culture and landscape of South Texas, the Rio Grande River Valley and the Mexican states of Nuevo León and Tamaulipas. Readers who have not spent time in South Texas or traveled to northeastern Mexico, will definitely feel as if they have traveled to the border region's La Frontera and walked the historic streets of Nuevo León's capital city, Monterrey. We see the area through the eyes of his characters, including American Army defector and Saint Patrick's Brigade officer, John Riley, as in this passage: "Finally Riley crossed a high pass to see the gleaming city of Monterrey below, a silver strand of clear mountain water—the Santa Catarina River—running past the southern limits of the capital city."



Fans of Blakely's *A Sinister Splendor* will be eagerly awaiting his follow-up volume to this fast-paced, well-researched novel of the Northern Theater of the Mexican War. In the interim, I'd recommend reading Peter Guardino's award-winning *Dead March: A History of the Mexican-American War* (2017), Robert W. Merry's *A Country of Vast Designs: James K. Polk, the Mexican War and the Conquest of the American Continent* (2009) and Michael Hogan's *The Irish Soldiers of Mexico* as primers to Blakely's outstanding historical fiction. And if you are like me, you will be left both haunted by the horrific battle scenes, and empathetic for the thousands of Americans and Mexicans who lost their lives in long-forgotten battles between American neighbors.

—*Stuart Rosebrook*

ROUGH DRAFTS

True West magazine's staff recently learned of a great honor: it will be inducted into the **Texas Trail of Fame** at the 1st Annual Texas Trail of Fame Awards Banquet at Billy Bobs Texas in the 81 Club in the Fort Worth Stockyards at 6:30 p.m. on Thursday, October 24, 2019. Following the ceremony, *True West* will have its bronze inlaid marker placed on the Trail of Fame walkway in the Stockyards District in recognition of its "significant contribution to our Western way of life." *True West*'s team is equally honored by the induction as well as proud of its Texas roots and founder, Texan Joe Small, who started the magazine in Austin in 1953. For more information on the Texas Trail of Fame, a complete list of 2019 inductees, and links to the Red Steagall Cowboy Gathering, go to *TexasTrailofFame.org*.

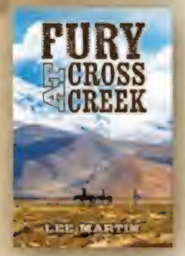
Speaking of honors, **The Wild West History Association** recently held its annual convention in Cheyenne, Wyoming, and two *True West* contributors received major awards. **John Boessenecker** received the annual Best Book award for *Shotguns and Stagecoaches: The Brave Men Who Rode for Wells Fargo in the Wild West* (Thomas Dunne, 2018), which also earned *True West*'s best book of 2018 [Jan. 19 issue], and preeminent Western historian **Gary L. Roberts**, best known for *Doc Holliday: The Life and Legend* (Wiley, 2011) received the prestigious WWHA Lifetime Achievement Award. Congratulations to two of the finest scholars of the Old West. Very well deserved.

–*Stuart Rosebrook*

LEE MARTIN

NEW!

FAST RIDE TO BOOT HILL
The Legend of Ben Hawks: Tricked into believing his fiancée had died in a stage robbery, a vengeful Texas Ranger trails the gang for years as he becomes a legend in song and dime novels before ending up on the side of a former outlaw with a sharp shooting niece, even as the truth unfolds in a violent climax.
AVAILABLE DECEMBER: ISBN-13: 978-1-4328-6007-3



FURY AT CROSS CREEK
When Laredo learns his true identity, he becomes a living target as he and the scout who raised him ride into the same deadly feud.
"A fast paced Western actioner that is sure to please. Reminiscent of the Hatfields and McCoys. Fans of quick-shooting action, damsels in distress, and a righteous ending are sure to enjoy this new Western thriller."
—Linell Jeppsen, author of *Far West: The Diary of Eleanor Higgins.*

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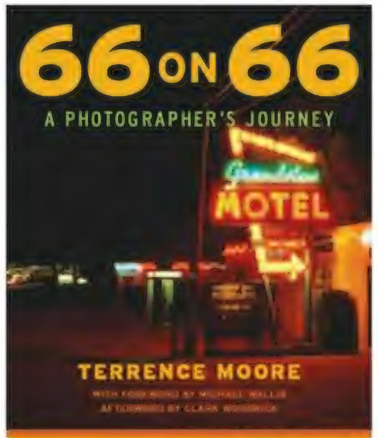
"In 1877, a bitter ex lawman is roped into escorting a fugitive widow and her mute son through the badlands with the help of old scouts and a gambler, while her vengeful in-laws are hot on their trail."
The story is full of suspense and adventure. It is an easy, fast read that I strongly recommend. It will keep your interest, encouraging you to keep reading to find out what happens next." Lowell F. Volk, Author of the Luke Taylor and Trevor Lane series.
—**TRUE WEST**, July 2017

GRANT CONSPIRACY
In 1880 Colorado, a lawyer, newspaper woman and black veteran try to protect Grant from an evil law firm seeking revenge for losing their fortunes on Black Friday.
ROCKY MOUNTAIN CLOAK & DAGGER: "Lee Martin's The Grant Conspiracy plays out like a game of checkers with bodies piling up and the surviving characters vying for the final position."
—**TRUE WEST** April 2016 *by author Eric H. Heisner.*

Don't miss Lee's *SHADOW ON THE MESA*, from which Lee wrote the highly rated movie with Kevin Sorbo.

★★★★★

Look for all of Lee Martin's 22 Western Novels at AMAZON or wherever books are sold. Many can also be found on audio at Books In Motion.



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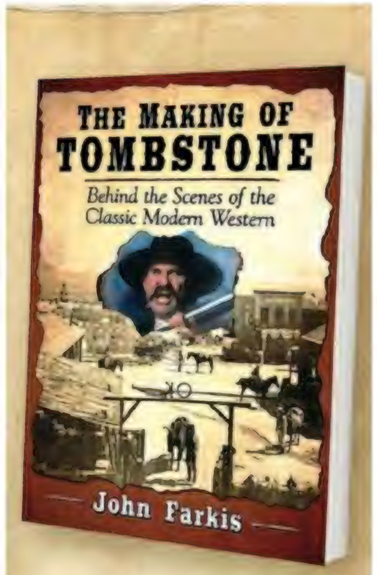
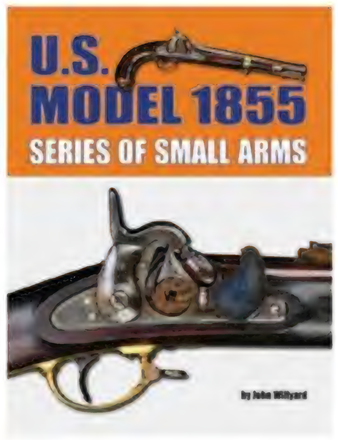


Available at *McFarlandpub.com, Amazon.com, BarnesandNoble.com,* numerous other websites, and autographed copies from the author at *JKFarkis@earthlink.net.*



U.S. SMALL ARMS OF 1855

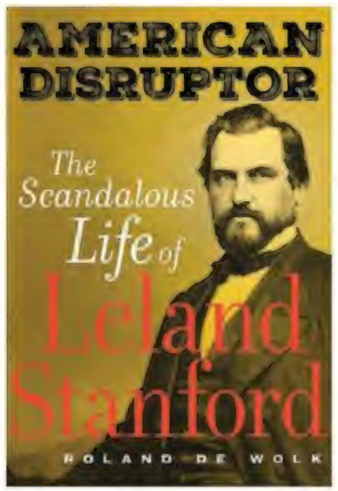
During the mid-19th century, the U.S. military finally phased out the long dominant smoothbore flintlock musket in favor of rifled weapons. Arms scholar John Willyard has written an insightful treatise on the various firearms and edged weapons adopted that year, titled *U.S. Model 1855 Series of Small Arms* (Mowbray Publishing, $53.95). Accompanying the detailed descriptions of the features and markings on the M-1855 Rifle Carbine, Pistol Carbine, Rifle Musket and Cadet Rifle Musket, along with sword and socket bayonets, accessories and more, are 580 color photographs. This 224-page, 8½ by 11-inch hardcover work offers never-before-seen detailed studies of these arms and is invaluable to firearms collectors, historians and students.

—Phil Spangenberger,
True West*'s Firearms Editor*

CALIFORNIA ROBBER BARON

Roland De Wolk's readable and entertaining book titled *American Disruptor: The Scandalous Life of Leland Stanford* (University of California Press, $34.95) recounts one of the most divisive and controversial figures of American history. De Wolk ably reveals that the ex-grocer, ex-governor, ex-senator, preeminent railroad tycoon Stanford, after milking all the cows on the Pacific Coast dry, went after the really big bucks left unguarded in the national treasury Back East in Washington, D.C. Past biographies presented Stanford blemish-free. De Wolk not only introduces a much more believable Stanford, warts and all, but also does a great job of showing how his legacy and reputation was managed, massaged and sanitized after his death.

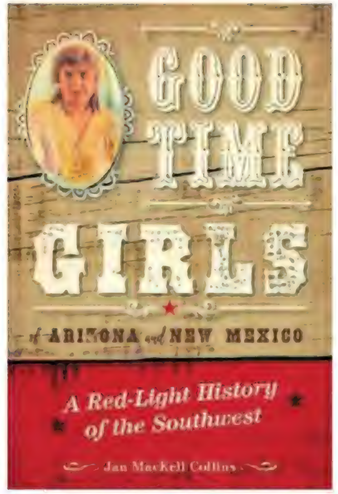
—Brian D. Dillon, Ph.D., an archaeologist with nearly 50 years of experience researching historic and prehistoric California



SOILED DOVES

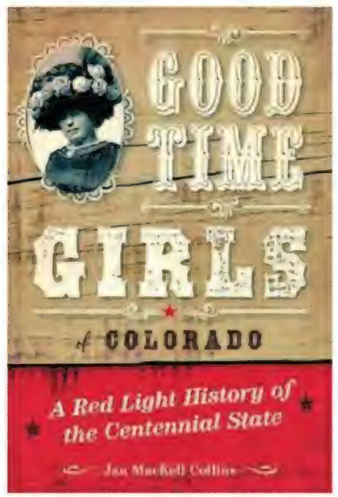
Author Jan MacKell Collins's recent book *Good Time Girls of Colorado: A Red-Light History of the Centennial State* (TwoDot, $19.95) will satisfy the appetite of readers who are hungry for tales about the lives of some of the Old West's most notorious soiled doves. Among the practitioners of what is known as the oldest profession living in Collins's book are Denver Madam Mattie Silks, Jennie Rogers, Queen of Colorado's Underworld, and the star of the state's tenderloin district, Laura Bell McDaniel. The brave and colorful businesswomen who owned, managed and maintained brothels took fate into their own hands, using feminine wiles and an abundance of sheer grit to make a living on the hard edge of the frontier. *Good Times Girls of Colorado* is a grand tribute to the these oft-maligned women.

Collins's second volume in her series on soiled doves is *Good Time Girls of Arizona and New Mexico: A Red-Light History of the American Southwest*. The women included were unafraid to live outside the bounds of polite society and risked everything for a better future in the tumultuous American West. One of the most intriguing stories is about Albuquerque brothel owner Lizzie McGrath. Known as the Lily of Copper Avenue, Lizzie battled against respectable businessowners who wanted her house closed. She eventually took her fight all the way to the New Mexico Supreme Court.



Good Time Girls of Arizona and New Mexico is well-researched and packs a good sampling of anecdotes. It is overall an enjoyable read that opens a window on a little-understood profession in a remote time.

—Chris Enss, author of According to Kate: The Legendary Life of Big Nose Kate, Love of Doc Holliday



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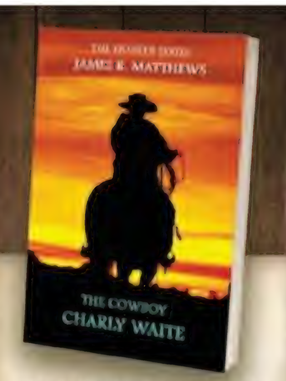
LATEST: Fury at Cross Creek, The Last Wild Ride and The Grant Conspiracy



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Chronicling the West

Western novelists and historians keep the Old West alive through hard work and their dedication to the crafts of writing and research.

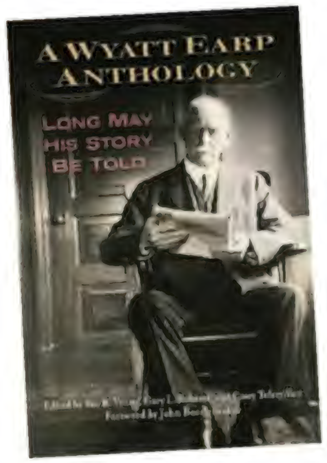
In 2019, Western fiction and history fans can find books about almost any topic they like from a vast array of publishers as well as independent, self-published authors. As the publishing year enters its final quarter, I'm listing some recommendations to look for in the last months of 2019. And, I'm including publishers' websites in hopes you will click through to their websites, review their listings and sign up to receive their email blasts and catalogs. Oh, and whatever you do—even if you are regular ebook reader and internet shopper—make sure to support your local bookstores!

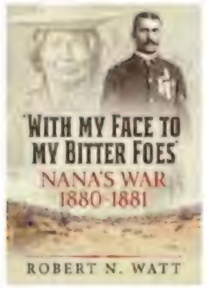
—*Stuart Rosebrook*

End of Year Picks

The **University of North Texas Press**'s ***A Wyatt Earp Anthology: Long May His Story Be Told***, edited by Roy B. Young, Gary L. Roberts and Casey Terfertiller, with a foreword by John Boessenecker, might be the most ambitious Western history book published in 2019. The comprehensive tome is nearly 900 pages long, three inches thick and includes a contributors' list that is a who's-who of Earp chroniclers, including *True West*'s Bob Boze Bell. It doesn't get much better than that, does it?!

UNTPress.UNT.edu





Helion and Company Limited has just released historian Robert N. Watt's third volume in his Chihenne-Apache War series, ***With My Face to My Bitter Foes: Nana's War, 1880-1881***. The University of Birmingham, U.K., lecturer's trilogy is a must-read for scholars of the Apaches and concludes what will be considered the most ambitious series ever published on the Chihenne-Apache war with the United States.

Helion.CO.UK

South Dakota Historical Society Press's ***Spotted Tail: Warrior and Statesman*** by Richard L. Clow is the first biography of the Indian leader in six decades.

SDHSPress.com

The University of Nevada Press's ***Saving Grand Canyon: Dams, Deals and a Noble Myth*** by Byron E. Pearson bookends the press's spring release, Don Lago's *The Powell Expedition: New Discoveries about John Wesley Powell's 1869 River Journey* on the Colorado River and water in the West.

UNPress.Nevada.edu

The University of New Mexico Press, celebrating its 90th year, has just republished Western Writer Hall of Fame member Max Evans's classics ***Faraway Blue***, ***For the Love of a Horse***, ***The Rounders*** and ***War and Music***. Also this fall, the storied press has released a 50th anniversary edition of N. Scott Momaday's ***The Way to Rainy Mountain***.

UNMPress.edu

– COURTESY JOHN FARKIS –

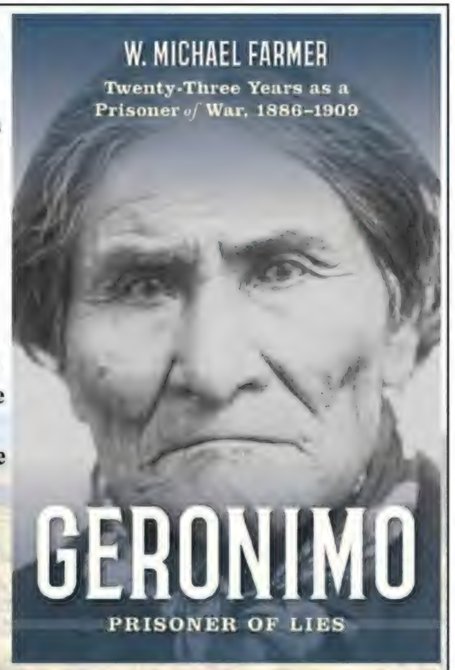
BUILDING YOUR WESTERN LIBRARY

A FILM HISTORIAN RECOUNTS HIS FAVORITE CINEMA BIOGRAPHIES

John Farkis has a lifelong passion for the cinema and the Old West. He has combined his interest in three books: *Alamo Village: How a Texas Cattleman Brought Hollywood to the Old West*, *'Not Thinkin'...Just Rememberin'... The Making of John Wayne's The Alamo* and *The Making of Tombstone: Behind the Scenes of the Classic Modern Western*. Five insightful cinema biographies he recommends are:

1. ***The Wild Bunch: Sam Peckinpah, a Revolution in Hollywood, and the Making of a Legendary Film*** by W.K. Stratton (Bloomsbury): Not only does Stratton provide a new and unique perspective on Peckinpah and the film's production, but a detailed recounting of the Mexican Revolution.
2. ***The Making of The Magnificent Seven*** by Brian Hannan (McFarland): Hannan provides an extensive analysis of not only John Sturge's directorial work in the classic Western, but a behind-the-scene look into how this film almost wasn't made.
3. ***Where God Put The West: Movie-Making in the Desert*** by Bette E. Santon (Canyonlands NHA): This is a must-have if one wants to see where both Westerns and non-Westerns were filmed in Moab and Monument Valley.
4. ***Final Cut: Art, Money, and Ego in the Making of Heaven's Gate, the Film that Sank United Artists*** by Steven Bach (William Morrow): This detailed study of Michael Cimino's Western vison of the Johnson County War shows how it absolutely destroyed United Artists.
5. ***Hollywood and the OK Corral Portrayals of the Gunfight and Wyatt Earp*** by Michael F. Blake (McFarland): Blake's book examines eight films made of the 1881 legendary gunfight. It inspired me to write *The Making of Tombstone*.

Geronimo: Prisoner of Lies **is a collection of powerful non-fiction stories describing how Chiricahua prisoners of war survived attempted destruction of their tribal lifeways, death from diseases neither Apache nor White Eye medicine could cure, and the indignities they suffered and lies they were told. Theirs is a story of the strength and greatness of the human spirit in the face of long and hard-fought adversity and brings to light a dimly remembered time in American history.**



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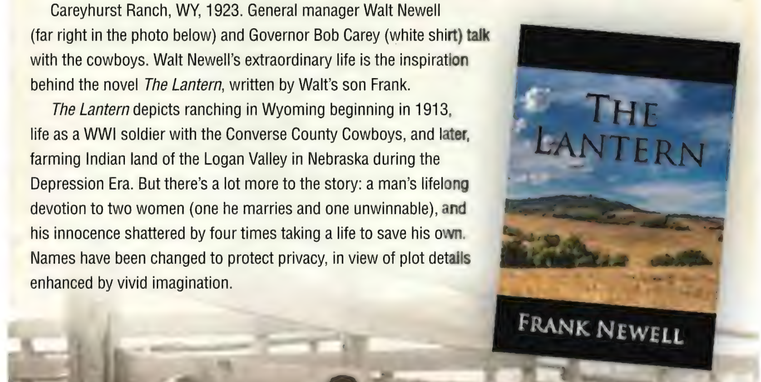
A STORY ABOUT A STOIC MAN OF THE PLAINS

Careyhurst Ranch, WY, 1923. General manager Walt Newell (far right in the photo below) and Governor Bob Carey (white shirt) talk with the cowboys. Walt Newell's extraordinary life is the inspiration behind the novel *The Lantern*, written by Walt's son Frank.

The Lantern depicts ranching in Wyoming beginning in 1913, life as a WWI soldier with the Converse County Cowboys, and later, farming Indian land of the Logan Valley in Nebraska during the Depression Era. But there's a lot more to the story: a man's lifelong devotion to two women (one he marries and one unwinnable), and his innocence shattered by four times taking a life to save his own. Names have been changed to protect privacy, in view of plot details enhanced by vivid imagination.



Frank Newell's novel, *The Lantern*. Get it now, from Amazon, Barnes & Noble, or Ingram.

PHOTO COURTESY OF AMERICAN HERITAGE CENTER, UNIVERSITY OF WYOMING, CARLY FAMILY PAPERS

Well known for decades for its Lamar Series in Western History, **Yale University Press** has published a very ambitious and long-awaited volume that scholars and fans of American Indian history will greatly appreciate: ***Lakota America: A New History of Indigenous Power*** by Oxford University historian Pekka Hämäläinen.

YaleBooks.Yale.edu

Far Country Press is well known for its track record in publishing Western history and it has just published *True West*'s "Frontier Fare" columnist and contributor Sherry Monahan's latest history book, ***California Madams***. I highly recommend it!

FarCountryPress.com

Waterville, Maine, publisher **Five Star Publishing** will release longtime screenwriter Lee Martin's latest Western novel, *Fast Ride to Boot Hill: The Legend of Ben Hawks*, in time for holiday gift-giving in December. In the same month Five Star will also release ***Hobnail and Other Frontier Stories: A Century on the American Frontier***, edited by Hazel Rumney. Don't miss *True West*'s "Renegade Roads" columnist and contributor Johnny D. Boggs's short story, "**Legend**."

Cengage.com

Macmillan imprint **Forge Publishing** leads New York houses in publishing Old West fiction in hardback, including Mike Blakely's latest novel, ***A Sinister Splendor: A Mexican War Novel*** (see my review of his latest novel on page 52).

TorforgeBlog.com

Pinnacle, the international leader in mass-market paperbacks, has a great stable of Western authors penning traditional Westerns. New titles sure to please include ***Death Rattle*** by Sean Lynch, ***The Cost of Dying*** by Peter Brandvold, ***Last Stage to Hell Junction*** by Mickey Spillane and Max Allan Collins and ***Gunpowder Express*** by Brett Cogburn.

A **Rowman & Littlefield** imprint, **TwoDot** is the nation's publishing leader of popular Old West history. Just this fall they have republished award-winning author Victoria Wilcox's three-volume "**The Saga of Doc Holliday Series**," Chris Enss's ***According to Kate: The Legendary Life of Big Nose Kate, Love of Doc Holliday***, Michael Farmer's ***Geronimo: Prisoner of Lies: Twenty-Three Years as a Prisoner of War, 1886-1909*** (see "What History Has Taught Me," page 80) and two volumes of Jan MacKell Collins's "**Good Time Girls**" series (see Enss's reviews, page 54).

Rowman.com

University of Oklahoma Press's fall catalog is thick with choices for the Western history fan, but three I believe are must-reads include ***Massacre in Minnesota The Dakota War of 1862, the Most Violent Ethnic Conflict in American History*** by Gary Clayton Anderson, ***The Whites Want Every Thing: Indian-Mormon Relations, 1847–1877***, edited by Will Bagley and ***The Hardest Lot of Men: The Third Minnesota Infantry in the Civil War*** by Joseph C. Fitzharris.

OUPress.com

Currently the fastest growing publisher of traditional Western novels in all formats, **Wolfpack Publishing** will soon be distributed in bookstores nationwide. Three new double-fisted Westerns from the Las Vegas, Nevada, publisher are Lane R. Warenski's ***Grizzly Killer: White Snake***, Robert J. Randisi's ***Double the Bounty: A Decker Bounty Hunter Western*** and Johnny Gunn's ***Jack Slater: The Snake's Ugly Head***.

WolfpackPublishing.com

Independent and self-published authors have become a very important part of the Western genre in recent years. Writers I am currently following include Tom Tatum, Frank Newell and Mo Griffin.

Tatum's ***Telluride: Top of the World*** (Outskirts Press) is his sequel to his first novel *Fiji 1970*. His prose reflects his firsthand knowledge of his many years spent in the San Juans that surround Telluride and his experience in dramatic storytelling as a film producer. First-time readers of Tatum's murder mystery will want to go back and read his first novel while awaiting the next volume in the series.

Newell's ***The Lantern*** (Intellect Publishing) is the 93-year-old retired media executive and award-winning newspaper publisher's first novel. Set in his home state of Nebraska in the early 1900s, *The Lantern* is a dramatic tale of one man's life, his adventures and loves, lost and won. Newell is now working on his next book.

Griffin's ***The Last Tallgrass Ranger*** (Wheatmark) set in post-Civil War Kansas is his second Ty McCord Western, *Night Riders in the Tallgrass*. Griffin's hero is a former Texas Ranger whose efforts to live a peaceful life are consistently thwarted by lawbreakers and manhunts. His storytelling is sharp and fast-paced. Readers will eagerly await volume three.

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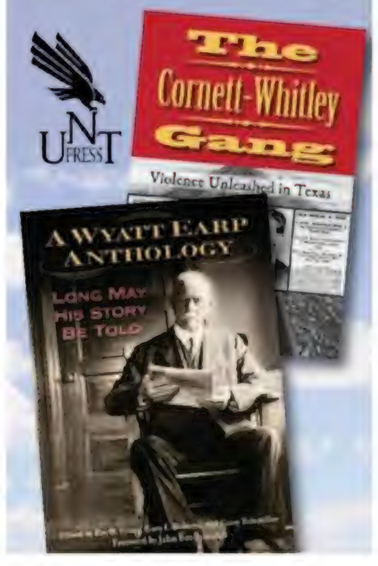

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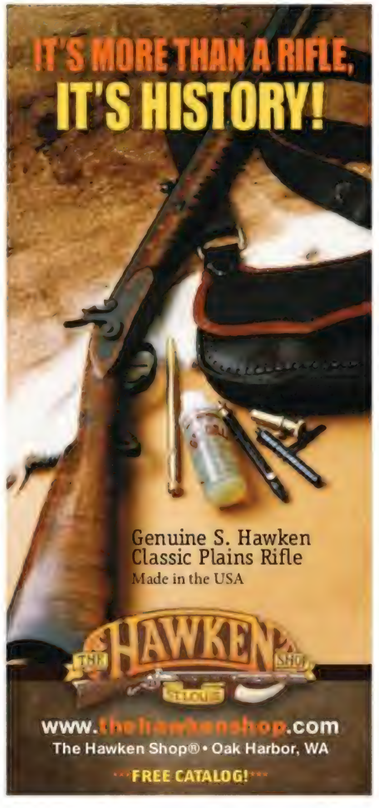

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BY HENRY C. PARKE

Born to the West

Robert Carradine reflects on his career in Westerns and his family's rich legacy in Hollywood.

Thirty-three years after John Wayne (left) and John Carradine (right) co-starred in John Ford's Western classic *Stagecoach* (1939), Carradine's youngest son, Robert (center), was cast as one of the young drovers opposite Wayne in *The Cowboys* (1972).

– COURTESY WARNER BROTHERS –

Robert Carradine remembers, "After all of us went into [acting]—my brother David, brother Keith, myself, my half-brother Michael Bowen, my daughter Ever, Keith's daughter Martha Plimpton—my father remarked that he'd created a dynasty." Said father was John Carradine, one of America's finest actors, whose Western credits in 1939 alone include *Stagecoach*, *Jesse James* and *Drums along the Mohawk*.

Robert's long screen career began with *The Cowboys*, at age 17. He was living with his brother David, "and one day he says, 'There's a movie casting over at Warner Brothers called *The Cowboys*, about schoolkids John Wayne hires to herd his cattle to market. You want to go meet him?' I said no. He said, '*No?* You've got everything to gain and nothing to lose.' That stopped me." Robert went in, met director Mark Rydell, and read the schoolhouse scene. "I read this ridiculous poem in front of the John Wayne character. I was as nervous as could be, and it worked: that's how I got it."

The dozen boys they cast were an interesting mix. "Half were real cowboys, and half were actors. They spent three months teaching us every day, four hours a day on horseback. They also taught us how to throw a rope, which was a skill I've carried with me through many Westerns."

Carradine first worked with Wayne in the scene where each cowboy has to stay on the bucking horse for a count of eight to be hired. A. Martinez's character amazes the others with his skill, then contemptuously tells the next boy, "Maybe you can ride him now." Carradine remembers, "The kid comes off the fence and starts going after A. Martinez, and I go to help my little buddy. The Duke breaks us up and says to me, 'You get back up on that fence where you belong.' And I stopped him. 'Hold on a second, Mr. Wayne. I'm the head kid. It's okay if you want to tell me to get on the fence, but I don't think that you should say *where you belong*.' He looked at me like I had two heads. Then he lit into me, reduced me to tears by the time he was done. What would possess a 17-year-old in his first movie to try to direct John Wayne?" At the wrap party, Wayne was signing autographs; the other boys had grabbed 8x10s of The Duke. Carradine took one and got in line. "I hand him the picture, he's about to put pen to paper, and he looks at me. 'Carradine, you stupid son-of-a-bitch, I just made a picture with you!' and gave back the photo unsigned, which I took as a compliment—that we're colleagues.

"Bruce Dern relished that role. He loved scaring the crap out of us." In the scene where Dern catches one boy, and threatens to kill him if he tells Wayne they're being followed, he "takes the kid by the collar, stuffs the kid's head underwater, and pulls him back up. 'You got it, boy?' And he does it again. 'You got it, boy?' And the kid's like, 'Got it! Got it!' That was not planned. That was Bruce."

The next year Carradine played Bob Hatfield in a TV movie. "The thing about *The Hatfields and the McCoys* was hanging out with Jack Palance. The character that he played in *City Slickers*, that was him." Also in the cast was James Keach. "That was the germ for *The Long Riders*. James Keach said, 'How would you feel about doing a story about the James Younger Gang? It's me and [brother] Stacy; you, David, and Keith; Randy and Dennis Quaid; and Jeff and Beau Bridges.' The Bridges backed out because they didn't want to be the guys that shot Jesse James in the back.

The ensemble cast of John Wayne and 10 child actors cast as young cowboys—including Robert Carradine (lower left) in his first major role—led to life-changing memories for the actors on and off the set.

– COURTESY WARNER BROTHERS –

"The sum of the three Carradines is bigger than just three guys; there's this undefinable essence, and it was there with the Keaches, the Quaids and the Guests. You'd see similar mannerisms and quirks and reactions, that you wouldn't have if you had actors playing brothers. It was an incredible dynamic."

Carradine returns to Westerns whenever possible. About *Django Unchained*, he says, "My brother Mike [half-brother Michael Bowen] and I were really glorified extras. I was supposed to be a hunchback,

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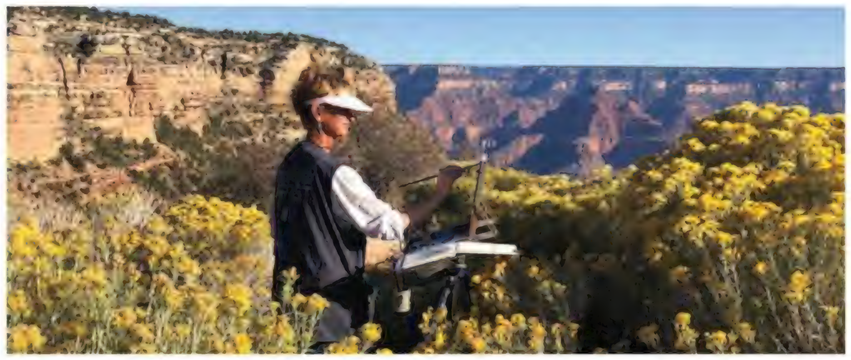

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An official Grand Canyon National Park Centennial event.

but the outfit looked ridiculous, so we scrapped that and just made me a halfwit."

In 2017, Carradine appeared in *Justice*. "There was no extra money. It had to run like a Swiss watch to get it done, and our director and DP were a great team." Just released is *Bill Tilghman and the Outlaws*, wherein a company makes a movie about a bank robbery, starring real lawmen and outlaws. Carradine plays Frank James, Darby Hinton plays Cole Younger, and Johnny Crawford plays William S. Hart. "I thought *Justice* was close to the bone! God, we were doing everything we could to get that sucker done on time. It was a 12-day shoot, and some days we'd shoot 12 pages!"

Why does he keep at it? He recalls filming *The Big Red One*, surprised to see Lee Marvin on-set on his day off. "I said, 'Lee, what are you doing here?' He said, 'The set is where it's at.' I told that story to Tom Selleck on *Monte Walsh*, and he's been repeating it ever since."

– COURTESY WARNER BROTHERS –

BLU-RAY REVIEW

WILD ROVERS

(*Warner Brothers Archive Collection* Blu-Ray $21.99; DVD $12.99) When the unexpected death of a fellow ranch-hand leads Ross (William Holden) and Frank (Ryan O'Neal) to reevaluate their prospects, they go from very good cowpunchers to very poor bank robbers. Their ill-planned heist ignites the wrath of their boss, Walter Buckman (Karl Malden), and his sons, John (Tom Skerritt) and Paul (Joe Don Baker), relentlessly pursue them. With *Wild Rovers* (1971), writer-director Blake Edwards created a wonderfully comic tragedy.

Henry C. Parke is a screenwriter based in Los Angeles, who blogs about Western movies, TV, radio and print news: *HenrysWesternRoundup.Blogspot.com*

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TOP 10
TRUE WESTERN TOWNS OF THE YEAR
2019

BY LEO W. BANKS

Prescott, Arizona

Everyone's hometown maintains its Old West heritage with pride and joy.

The Rough Rider monument by artist Solon H. Borglum has greeted visitors to Prescott's Courthouse Plaza since it was dedicated in 1907 in honor of local Spanish American War hero Capt. William O. "Buckey" O'Neill, who was killed at the Battle of San Juan Hill in Cuba.

– ALL IMAGES COURTESY THE CAROL M. HIGHSMITH ARCHIVE, LIBRARY OF CONGRESS UNLESS OTHERWISE NOTED –

In the story of Prescott's founding, the Western trailblazer Joseph Walker, whose party found gold near here in 1863, gets the ink. But the best story belongs to Sam Miller, one of his men.

After shooting a lynx on a creek, Sam went to pick it up and the animal, still alive and understandably cranky, grabbed his wrist, setting off a struggle that ended, in one version, with Sam stomping his adversary to death.

The gold discovery brought a flood of settlers, sparking the founding of Arizona's first Territorial capital in 1864.

To learn about this jewel in the state's central highlands, and about the lives of men like Sam Miller, visit the beautiful grounds of Sharlot Hall Museum.

Opened in 1928, the facility's six historic buildings include the original Territorial Governor's Mansion, a log cabin expertly furnished to look as it did when it was built in 1864. Visitors can also step inside the 1875 Fremont House, a Gothic-style cottage with six entrances, three verandas and walnut furniture upholstered with horsehair.

Don't miss the Frontier Christmas celebration on December 7. After enjoying music, cookies by a roaring fire and the museum's living history re-enactments, walk two blocks to downtown's Courthouse Plaza to see the dazzling Christmas lights around the Yavapai County Courthouse.

The Smoki Museum was built in 1935 by Smoki volunteers and the Civilian Works Administration to preserve and celebrate American Indian culture. The native stone and wood Indian Pueblo-style building houses one of the finest Southwestern Indian artifact and art collections on public display in the state of Arizona.

The Fort Whipple Museum is housed in an Army officer's home built around 1909. The fort was built in 1864 and today Sharlot Hall Museum manages the historic site, which is on the grounds of the Prescott Veteran Affairs Medical Center.

Visitors to Prescott will quickly discover the mile-high town is a highly walkable city with public art displayed throughout the former Territorial capital, including Bill Nebeker's *Early Settlers* (below), the centerpiece of Veteran's Memorial Island park.

For a different celebration, cross Montezuma Street to the saloons along Whiskey Row. Few spots in the West could match it for wild doings in the 1860s and 1870s.

Brad Courtney, author of *Prescott's Original Whiskey Row*, found a local newspaper notice from 1869: "Our once quiet village is getting to be a regular pandemonium. Drunken men quarrel, fight, and shoot. Let us have a night watchman or two, who will muzzle the men."

At the Palace Restaurant and Saloon, see the excellent historic photos along one wall—Wyatt and Doc prowled the same street, so try not to act like a Clanton—and check out the painting of Steve McQueen from the 1972 film *Junior Bonner*. Watch the picture and enjoy the wild fight scene filmed at the Palace.

The movie centers around Prescott's rodeo in July, billed as the world's oldest. It began in 1888 and is still raising dust. In addition to exciting horseback action, Prescott's Frontier Days celebration includes a parade and dancing—and the fun of watching cowboys in big hats striding around.

Prescott is a great walking town. Read historical plaques along Whiskey Row and stroll to nearby Mount Vernon Street to see the collection of gorgeous Victorian homes.

Be sure to check out the bronzes on the Courthouse Plaza. *The Rough Rider* monument honors Buckey O'Neill, a Prescottian killed in Teddy Roosevelt's 1898 charge up San Juan Hill. Often overlooked but equally impressive is another bronze, *Cowboy at Rest*, on the plaza's south side.

To see fine Western art, including a life-size Frederic Remington bronze, visit the Phippen Museum, which features paintings, bronzes, artifacts and photos depicting cowboys at work.

The Smoki Museum is hard to miss, literally. Built in 1935 of native stone to resemble a Hopi pueblo, it houses a huge collection of Indian art and artifacts, including Hopi Kachinas and baskets from the Yavapai and Western Apache people.

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928.445.1230 | smokimuseum.org

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928.778.1385
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The exquisitely restored Art Deco lobby of the 1927 Hassayampa Inn in downtown Prescott offers a welcoming respite spot for guests after a busy day touring the historic sites of the mile-high city.

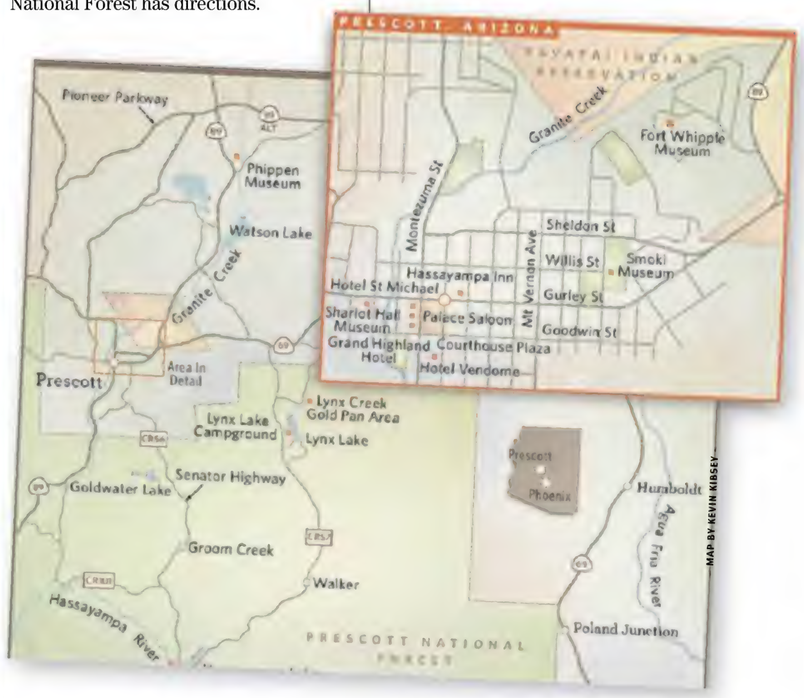
– COURTESY THE HASSAYAMPA INN –

Outdoor activities abound. Drive seven miles southeast to Lynx Creek Recreation Area. Named for Sam Miller's lynx-stomping adventure, it's great for hiking, mountain biking, fishing and boating in the ponderosa pines.

While scouting around, find the plaque marking the site of the Walker Party's gold strike. At its peak, the population of the town of Walker approached 3,000. Prescott National Forest has directions.

FUN FACT: Fiorello La Guardia, New York City's mayor from 1934 to 1945, was raised in Prescott and attended public school here. "All my boyhood memories are of those Arizona days," he wrote. "To me that is truly God's country—I love everything about it."

Leo W. Banks is an award-winning writer based in Tucson. He is the author of the mystery novel, *Double Wide*.



WHERE HISTORY MEETS THE HIGHWAY

Sharlot Hall Museum's Victorian-era Bashford House is one of six historic buildings that can be toured at the four-acre living history center.

– COURTESY STUART ROSEBROOK –

FORT WHIPPLE MUSEUM

Housed in officers' quarters from around 1909, the museum invites visitors to see a reproduction of General Crook's desk, a Sharp's carbine, medical instruments such as an amputation saw and a Krag-Jorgensen rifle. Chief Curator Mick Woodcock describes it as the "first smokeless powder rifle adopted by the U.S. Army."

Sharlot.org

HIKE THE PEAVINE TRAIL

Built in the 1890s as a railroad line, the six-mile trail crosses an old railroad bridge and takes in the views along Watson Lake. Walk through fabulous Granite Dells, a bizarre collection of boulders that look like they're from a *Star Trek* episode. The city's trails map has directions.

Prescott-AZ.gov

HISTORIC HOTELS AROUND DOWNTOWN

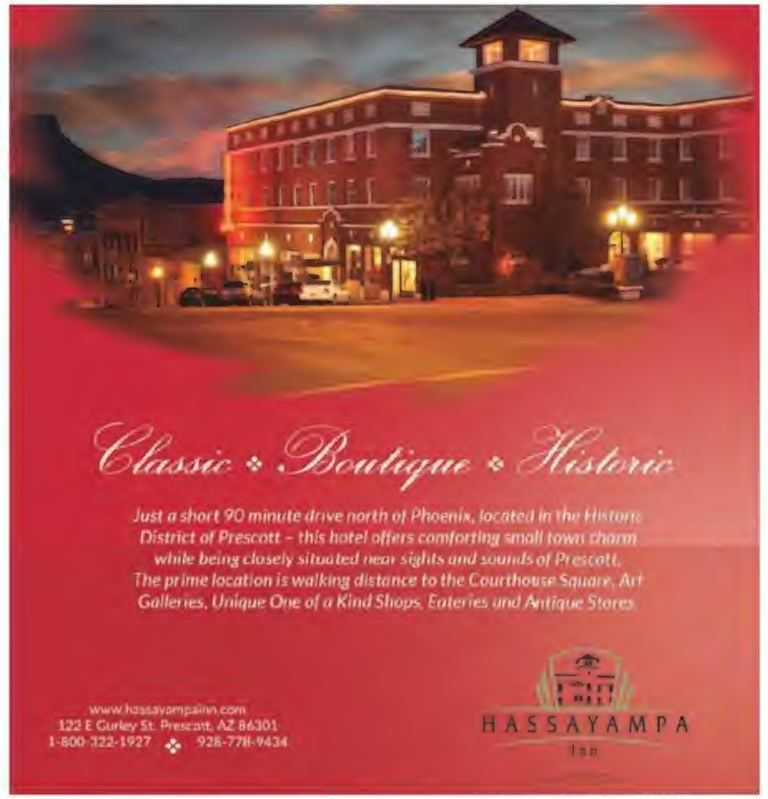
Known for its Old World charm, the 1927 Hassayampa Inn hosted Will Rogers and Clark Gable. Stay in Josie and Wyatt's Nest at the venerable 1917 Hotel Vendome, and don't mind the talkative ghosts. On Whiskey Row, try Big Nose Kate's Room at the 1903 Grand Highland Hotel, which won a 2016 Traveler's Choice Award from TripAdvisor.

Prescott.org

ANNUAL EVENTS

Sharlot Hall Musuem's Frontier Christmas, December 7, features music, refreshments, cookies by a roaring fire, shopping and living history re-enactments of holiday celebrations during Arizona's Territorial days. The annual event begins immediately following the annual Courthouse Lighting.

Sharlot.org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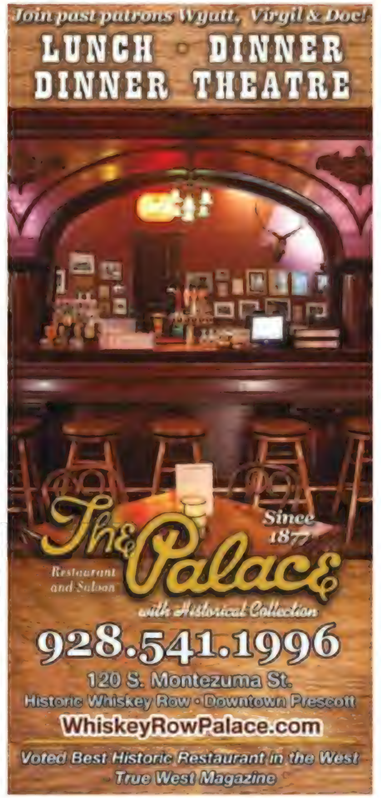

Grant Sergot of Óptimo Custom Hatworks makes his custom hats in his Bisbee, Arizona, workshop surrounded by antique equipment and his tools of the trade.

– COURTESY OPTIMO CUSTOM HATWORKS –

BY SHERRY MONAHAN

MODERN WEST PIONEERS

WESTERN HATMAKERS KEEP THEIR CRAFT ALIVE ONE CUSTOMER–ONE HAT–AT A TIME.

A pioneer steps into a hat shop to buy a hat and stares at wooden hat blocks, presses and other interesting machinery. It's nothing new to him because he knows this is how hats are made. Buying a hat on the frontier meant getting measured and selecting the trendy material of the day, which included beaver, silk, straw or wool.

When first-timers walk into most custom hat shops today they're usually surprised when they see the same thing that their 19th-century counterparts did. Several master hatters are keeping the West alive by making custom hats just like they did back in the day. Stepping into their stores is like walking back in time. Sure, they have some hats on display, but they're mostly for trying on to determine the perfect style for each customer's face and wardrobe.

These modern-day businesses have their roots steeped in history and use techniques and equipment similar to what was used back in the 1800s. Some customers who sit down for a fitting might be surprised when the hatter places a massive French conformateur on their head. After the measurements are secure, customers select from the materials for the hat and band. Let's tip a hat to some of these modern Western hatmakers.

Watson's Hat Shop

Cave Creek, Arizona
480-595-9777
WatsonHatShop.com

Master hatter Eric Watson began his quest by restoring vintage hats when he was 12. Not satisfied with the corporate world, Eric sought to start his own hat business to make hats the old-fashioned way. He purchased the inner workings of the one of longest operating hat shops in the country, Hand the Hatter, in business from 1860 until 1989. He also gets help from his wife, Emily, who makes hats and creates designs for women's hats and Alex is his apprentice learning the trade. Eric says, "Back then, people took pride in what they wore because it was tailor-made by a master craftsman. I value the traditional ways and have incorporated antique machinery dating back to the late 1800s. These hat-making machines and tools help make my business a functional working museum. My hope is that you will be transported back in time when you turn the brass knobs, walk through my doors, and gaze at the tin ceilings." Watson's creates each hat with the same precision and respect.

Hatmaker Emily Watson, Master Hatter Eric Watson, and his apprentice Alex Cabrera pose in their Cave Creek, Arizona, shop for a modern version of a 19th-century photo. Eric's passion was inspired by the fedora worn by Indiana Jones.

– GROUP PHOTO BY BEN CHRISTENSEN OF BENCHRISTENSENPHOTO.COM FOR WATSON'S/HAT PHOTO AT TOP OF THE PAGE COURTESY STETSON HATS/HAT-CO MARKETING –

Famous hats: Netflix's *Godless* series

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OldWestReproductions.com

Stetson makes this John Wayne Collection "Bracket" with a reproduction pin of John Wayne's signature Red River D belt buckle. Each year Stetson introduces a new hat in the collection.

– COURTESY STETSON HATS/HAT-CO MARKETING –

Haberdasheries

The term "mad as a hatter" comes from hatmakers getting mercury poisoning when it was used to process animal pelts.

Beaver felt is much lighter and more breathable than most people realize.

Decorations are placed on the left side of men's hats and the right side for the ladies. This began when early-century swordsmen's hats had broad brims either rolled or cocked and ornamented with long ostrich feathers. They were placed to the back or left side of the hat, so he could swing his sword with his right hand without interference.

Parisian Allie Maillard invented the conformateur to be used in phrenology to study the head shapes of criminals.

The son of a Philadelphia hatmaker, John B. Stetson created the first cowboy hat in 1865 called the Boss of the Plains or B.O.P. It was referred to as a sombrero with a college education.

Pioneer men went to tailors and hatmakers while women visited millinery stores to have their hats made.

Custom hats are made from one piece of material, not just the crown and brim being sewn together.

The X-system once indicated the quality of a hat, but today the system can be slightly misleading since there is no standard set among hatmakers. Trust your master hatter.

– COURTESY PARAMOUNT PICTURES –

John Wayne as Tom Doniphon (left) and Vera Miles as Hallie Stoddard co-starred in John Ford's 1962 ensemble classic *The Man Who Shot Liberty Valance*. For his role, Wayne had Stetson custom-make a high-crowned, broad-brimmed felt hat with a one-hand crease and a ribbon hatband.

Greely Hat Works

Greeley, Colorado
888-367-2428
GreelyHatWorks.com

Greely doesn't just keep the West alive with its techniques and antique tools—the company is living Western history. The operation has been creating and renovating fine quality headwear since 1909. Trent Johnson bought the company in 1997 after apprenticing for a few years and upholds the traditions of his predecessors. His love of hats dates back to his childhood when after a hard day of cowboying on a ranch, he went into the hat shop and helped out.

Trent says, "Hats are built by hand with elbow grease of a skilled hatter using tools and techniques, and sorcery that have been around since the 1800s. But it isn't just the skill of the hatter that makes a great hat; it also depends on what the hat is made from."

Greely makes hats for just about anyone, but focuses on working cowboys' hats. A conformateur is used to measure each customer's head, and those details go into a long-kept, old-school card catalog.

Famous hats:
Paramount's *Yellowstone* series

Baldwin Hats

Sisters, Oregon
541-610-9978
BaldwinHats.com

Gene Baldwin is a retired funeral director turned hat milliner. When he retired to Oregon, he needed a hobby so he started selling cowboy hats. When a friend asked if he was going to just sell them or make them, the creative Gene had a light-bulb moment and visited a nearby hat-maker to see how it was done, bought some antique equipment, got a quick tutorial and started making hats in 2004.

Gene Baldwin of Baldwin Hats in Sisters, Oregon, uses steam to shrink the hat to a hat block that approximates the size and shape of the person's head.

– COURTESY BALDWIN HATS –

He says, "Cowboys on the frontier and to this day rely on a perfect, well-made hat that shelters them from rapidly changing weather. Once they're out on the range they can't go back and make a switch." Gene says the cowboy hat is his most popular style.

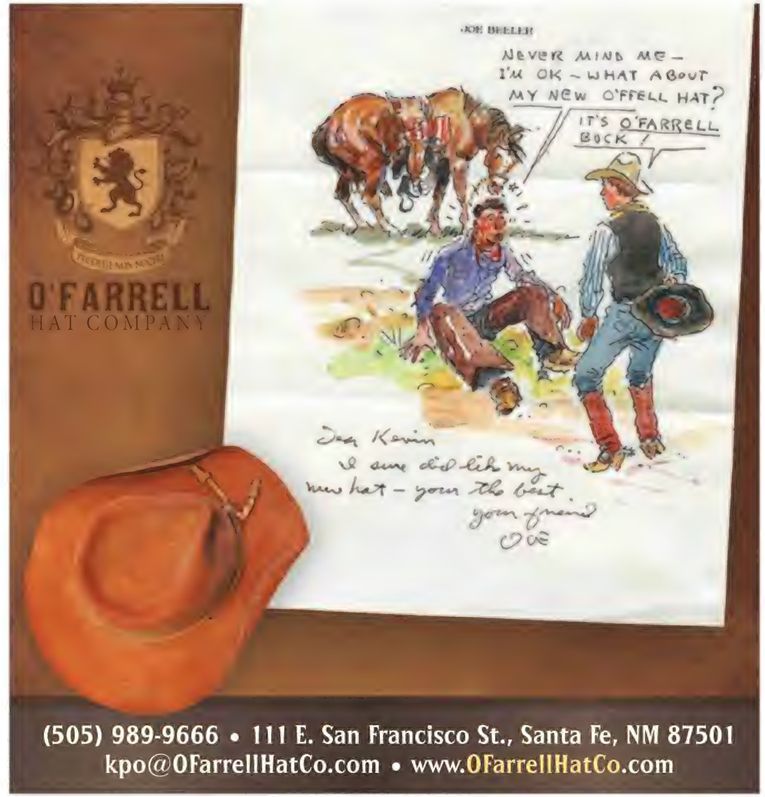
Much of the hat-making equipment Baldwin uses was made in the 1800s by hatmaking companies no longer in business. One of the key challenges he faced was bringing the equipment up to modern, usable standards, using old drawings and photos as guides.

Famous hats:
Lead singer **Nate Hilts** of
The Dead South

O'Farrell Hat Company

Santa Fe, New Mexico
505-989-9666
OFarrellHatCo.com

Kevin O'Farrell started his hat-making business more than thirty years ago. His quest was to learn from the best and he studied with hatters from Oregon to Florida. His mentors were the most respected names in the business, like Jack Waldrip, Grady Nutt, Joe Bishop, "Tex" and Jim Jones. He chose his preferences of technique and design, applied-skill and inventiveness, and honed his ability to "know" the best proportions of crown and brim for each person. His son, Scott, apprenticed with him and is the second generation of the O'Farrell legacy.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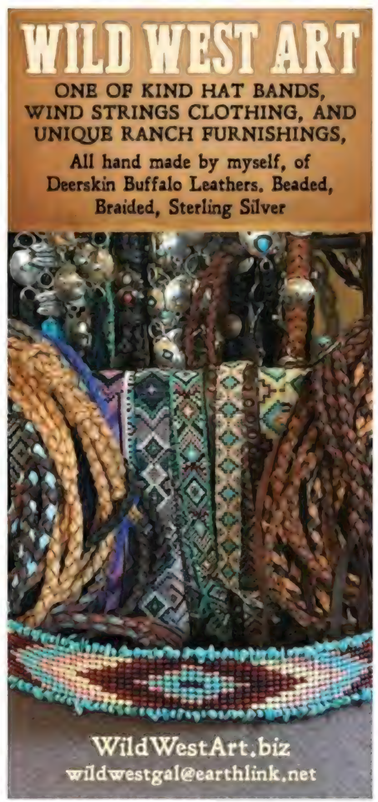
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WildWestArt.biz
wildwestgal@earthlink.net

Hatmaker Russell Dutcher, who has worked at O'Farrell Hat Company in Santa Fe, New Mexico, since the 1980s, demonstrates the art of blocking a hat. Blocking is ironing out the felt so that it can be sanded down to a velvety finish that only happens with a beaver felt.

– COURTESY O'FARRELL HAT COMPANY –

The company uses antique equipment like conformateurs and crown irons to make hats the way the pioneers did. Scott says, "I can only keep the spirit of the West alive because my customers do. They want authentic hats, so I make them."

Famous hats:
Scott's made them, but he's not telling…

Bronco Sue Custom Hats

Tularosa, New Mexico
575-630-1912
BroncoSue.com

Bronco Sue Custom Hats started in 1997 by making hats using antique machines that were developed in the late 1800s and early 1900s. The company says it has spent six years amassing one of the most complete collections of antique hat equipment around, including its newest machine, which is 65 years old. The company says, "What these machines do cannot be duplicated by hand work. Where these antique machines do the best job, we use the machines. Where hand work is best, we do handwork. Our goal is to produce the finest hat you can buy."

Famous hats:
Actors **Bruce Boxleitner** and **Marty Kove**

Óptimo Custom Hatworks

Bisbee, Arizona
520-432-4544
OptimoHatworks.com

Grant Sergot is a self-taught hatter who discovered the art by accident when he was 22. In 1972 his truck broke down on a snowy night and he found an old, blown-out felt hat on the side of the road. That night he sat by a fire as the snow fell, and as the hat got wetter, the brim slumped. He realized that the moisture made it malleable so he manipulated it to gutter the water off. He threw the hat up on the dashboard (a hat no-no) and in the morning the sun began to dry the hat. The drier the brim became, the less he could work it, but the more it held its form. It was then that he realized, "This is a sculptural form."

His salon studio is laid out like a museum so people can view hats being made using traditional tools and techniques. Grant's oldest piece of equipment dates back to the 1840s. He says, "Our hats are sewn and finished by hand. I love my job."

Famous hats:
Actor **Tom Selleck**

Knudsen Hat Co.

Richmond CA
510-232-3644
KnudsenHats.com

Bill Knudsen studied to be a sculptor and in the mid-1980s put that talent to work by making custom hats. He began by selling pre-made hats on Fisherman's Wharf in San Francisco, but wanted something different for himself. That's when he started making custom hats for himself, but people liked them so much that he sold them right off his head! He then opened a Western wear store in Richmond where he specializes in making custom historical and movie character hats and finishes each one by hand.

Famous hats:
Actor **Bruce Boxleitner** and *Myth Busters: Myths of the Old West*

Knudsen Hat Company owner Bill Knudsen takes a great deal of pride in his custom and historical hats, including this replica of a Confederate cavalry hat.

– COURTESY KNUDSEN HATS –

Jaxonbilt Hat Co. Intl

Salmon, Idaho
208-756-6444
JaxonbiltHats.com

Roy Jackson is a Master Hatter whose been a dentist, served in the Navy, been a range conservationist and an auctioneer. As a lifelong hat wearer, Roy found his true passion when he began making custom hats when he and his wife wanted to move back to Salmon.

"I needed a job. I apprenticed with Sullivan Hatters in Las Cruces, New Mexico, for three months and finally made the move back to Salmon and set up shop in a garage just off Main Street. I fell in love with hat-making and often wished that I should have made the switch to hatmaker many years earlier. I settled into a small shop with Klemmer Boots and spent time advertising and building up the business. In 2010 an Aussie lass named Bernice "Ben" McNeven apprenticed with him and they became international partners.

Famous hats:
Actor **Clint Walker** and *Riders in the Sky* band members

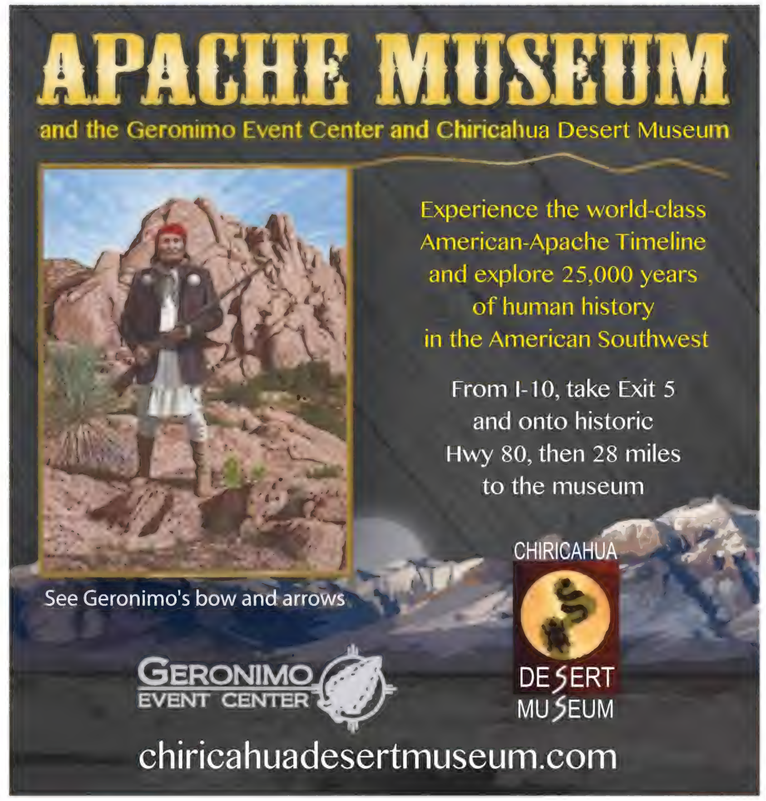
Hatbands & Bows

Hatbands come in a variety of styles and materials and are as diverse as the customers who order hats. Hats traditionally came with a simple ribbon to primarily hide the stitch line where the sweatband is sewn. After the customer left the store, they "personalized" the hat with various things like a leather band, feather, animal claw, beads, etc. It wasn't until much later that custom-made hat bands became as specialized as the hats themselves. The band is now a statement of both fashion and personality. According to Lynne London of Wild West Art in St. David, Arizona, "Hat bands really haven't changed over the last 100 years, except there are more colors." Choices today include leather, braided horsehair, silver or gold with stones, hand beaded and gold or silver buckle sets placed on exotic leathers.

Ever wonder why there's a bow in the back of hats? There are a few stories, like replacing the symbol of skull and crossbones that warned wearers about the mercury that was used to treat the felt. Danbury, Connecticut, once the hat capital of North America, is home to the Danbury Museum which has no evidence that story is true. Other stories include that it covered the end stitching of the sweatband or marked the back of the hat for derby-styles. The only evidence found is from a 1920 report that stated bows were part of a band that ran inside the sweatband to adjust it for tightness before hatmaking became more specialized. The adjustment isn't used anymore, but the bow remains.

Hat bands and other adornments make a statement and can change the look and style of a hat. Lynne London's custom designs at her Wild West Art shop in St. David, Arizona, are as limitless as their materials.

– COURTESY LYNNE LONDON, WILD WEST ART –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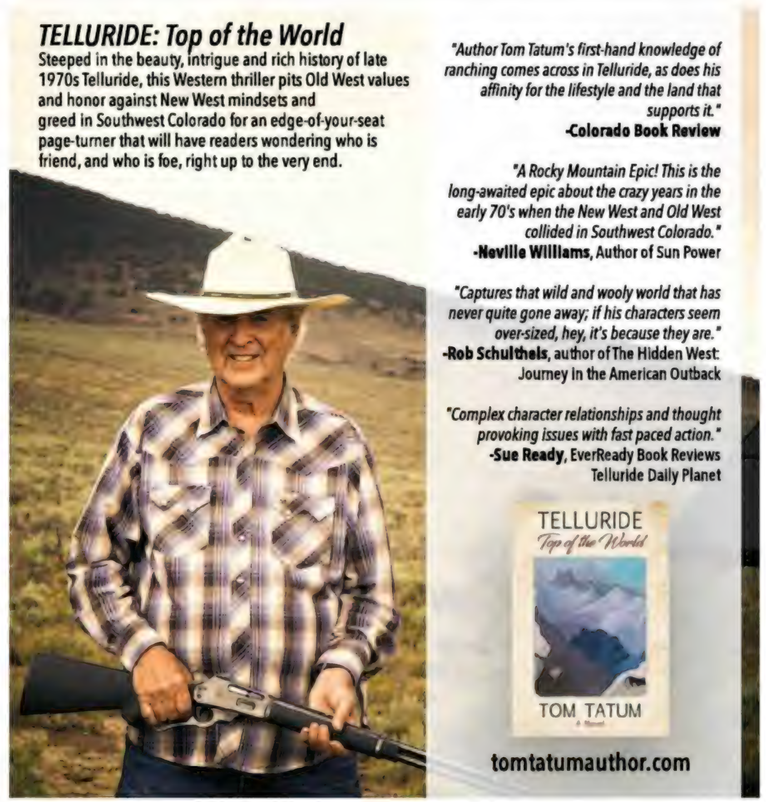
chiricahuadesertmuseum.com


TELLURIDE: Top of the World
Steeped in the beauty, intrigue and rich history of late 1970s Telluride, this Western thriller pits Old West values and honor against New West mindsets and greed in Southwest Colorado for an edge-of-your-seat page-turner that will have readers wondering who is friend, and who is foe, right up to the very end.
"Author Tom Tatum's first-hand knowledge of ranching comes across in Telluride, as does his affinity for the lifestyle and the land that supports it." -Colorado Book Review
"A Rocky Mountain Epic! This is the long-awaited epic about the crazy years in the early 70's when the New West and Old West collided in Southwest Colorado." -Neville Williams, Author of Sun Power
"Captures that wild and wooly world that has never quite gone away; if his characters seem over-sized, hey, it's because they are." -Rob Schulthels, author of The Hidden West: Journey in the American Outback
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Telluride Daily Planet
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2012 Peoples Choice-Best Hat
2011 Judges & Peoples Choice-Best Hat
2013 Best Hat Maker
True West Magazine
2012 Best Small Hat Maker
True West Magazine
BaldwinHats.com
541~610~9978 · Sisters, OR

For over 30 years, Sammy and Carolyn Catalena have produced quality custom hats at their Catalena Hatters shop in Bryan, Texas. Today, the family business boasts two sons, Scott and Travis Catalena, who work side-by-side with their parents in the creation and production of custom felt cowboy hats.

– COURTESY CATALENA HATTERS –

Catalena Hatters

Bryan, Texas
979-822-4423
CatalenaHatters.com

Sammy and Carolyn bought a Florida hatter's equipment, only after they promised him they would only use it for custom work and not sell out to a larger company. They opened their business in 1983 and began living their dream of owning and operating a custom hat business. Their two sons, Scott and Travis, also work at the shop. Sammy has seen how fashions have changed over the years, from the urban cowboy craze in the seventies to the Gus style of recent years. Scott thinks the neatest thing is that trends may change, but they still use the old equipment.

Scott says, "First-timers walk into the store and wonder why we have so many of the same hat style for sale. I then show them shop in the back of the store where they see hats being customized. They are really amazed and have an ah-ha moment. They're also surprised at how many options they have when choosing their hat."

Famous hats:
Singers **Willie Nelson** and **Neal McCoy**

Shorty's Caboy Hattery

Oklahoma City, Oklahoma
405-232-4287
ShortysHattery.com

Lavonna "Shorty" Koger started Shorty's Caboy Hattery in 1990 in the historic Stockyards City neighborhood of Oklahoma City, Oklahoma. Growing up, she had a passion for horse life and was a rodeo cowgirl from the age of fourteen and built a name for herself in the horse industry. Per *ShortysHattery.com*, she was "determined that nothing was going to stop her, Shorty has the only woman-owned and operated custom hattery in the United States. Shorty grew to love making quality hats that are now worn by many who are well-known in the Western world, including horse show and rodeo winners and even country music stars." Shorty's Hattery takes pride in making hats by hand and using antique equipment like the pioneers did. Their hats are known for their handcrafted stitching, fun designs, colors and impressive detail.

Famous hats:
Shorty says, "Everyone who wears one of my hats is a star"

Sherry Monahan's been writing about the pioneers who settled the West for over 20 years. Her witings tell the stories of the men and women who lived and died on the frontier. Each time she pens a story she learns something new about their food, beverages, fashion or daily life.

Ten More Keeping the West Alive

Jackson Hole Hat Co.

Jackson, Wyoming
The company is passionate about making custom Western cowboy hats the old way—by hand.
JHHatCo-com.3dcartstores.com

Montana Mad Hatters

Twin Brides, Montana
For over 35 years this hatmaker has made each and every hat one at a time using turn-of-the-century tools to ensure its hats are the best quality.
MontanaHats.com

Montecristi Custom Hat Works

Santa Fe, New Mexico
Montecristi has been making custom Panama and fur hats since 1978 using classic tools and skilled craftmanship. "We offer style, not fashions."
MontecristiHats.com

Buckaroo Hatters

Covington Tennessee
"The journey from raw material to finished hat is a long one, and our professional hatters have trained for years to become experts at the process."
BuckarooHatters.com

American Hat Company

Bowie, Texas
For over 100 years, the American Hat Company has been committed to producing the finest quality, handmade cowboy hats in the world.
AmericanHat.net

Atwood Hat Co.

Frankston, Texas
"Atwood Hats are built to work hard, last long and look great."
AtwoodHats.com

Limpia Creek Hats

Fort Davis, Texas
Limpia has been making custom hats since 1994 using the finest quality materials and craftmanship.
LimpiaCreekHats.com

This black hat is the top-selling color, but the American Hat Company put a subtle spin on that for those who wish to set themselves apart by choosing the company's new Midnight Blue or Black Cherry offerings.

– COURTESY AMERICAN HAT COMPANY –

Tom Hirt Custom Hats

Penrose, Colorado
Tom's hats are handmade from start to finish. All crowns are hand-formed over old-fashioned wooden blocks-some original style blocks date back over 100 years. Brims are flanged, sanded, pounced and finished by hand.
TomHirt.com

Nathaniel's Custom Hats

Georgetown, Texas
Native American Master Hatter Nate Funmaker has been handcrafting hats for nearly twenty years. His hats are constructed on vintage equipment using centuries-old, hands-on craftsmanship techniques.
NathanielsofColorado.com

Montana Peaks Hat Company

Pendleton, Oregon
Montana Peaks' hats are all handmade and customized by shape, fit and accessories, using traditional methods that were handed down through generations. Each hat is made with the exacting standards you expect from a well-made hat.
MontanaPeaks.net

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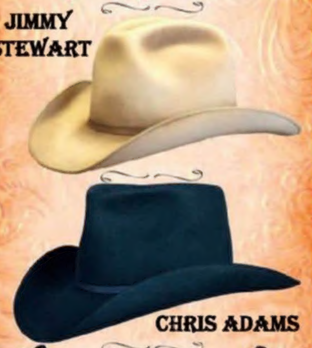
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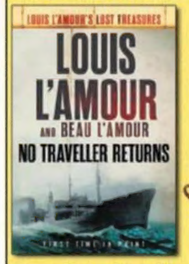

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ART SHOWS

GRAND CANYON CELEBRATION OF ART EXHIBIT & SALE

Grand Canyon, AZ, November 2019-January 2020: Celebration of Art is a wonderful tradition of *plein air* art and artists at Grand Canyon National Park.
928-638-2481 • *GrandCanyon.org*

ARTWALK ALPINE

Alpine, TX, November 22-23: View historical and contemporary life in West Texas art, while local musicians serenade with live music.
432-837-3067 • *ArtwalkAlpine.com*

HERITAGE FESTIVALS

EMPIRE RANCH COWBOY FESTIVAL

Sonoita, AZ, November 2: This event is the ranch foundation's annual public event celebrating Arizona's Western history with heritage demonstrations, exhibits and entertainment.
888-364-2829 • *EmpireRanchFoundation.org*

70TH ANNUAL DEATH VALLEY '49ERS ENCAMPMENT

Furnace Creek, Death Valley National Park, CA, November 4-10: This week-long Western heritage festival includes music, re-enactments, an art show, parade and competitions.
866-683-2948 • *DeathValley49ers.org*

10TH ANNUAL CHANDLER CHUCK WAGON COOK-OFF

Chandler, AZ, November 8-9: The Chandler Chuck Wagon Cook-Off is held at Tumbleweed Ranch. Enjoy musical entertainment, merchandise vendors and a Ju nior Camp Cooking Clinic.
480-782-2751 • *PardnersOfTumbleweedRanch.org*

17TH ANNUAL WILD WEST DAYS

Cave Creek, AZ, November 8-10: More than 10,000 people attend one of Arizona's largest Western celebrations, the Town of Cave Creek's signature event, Wild West Days.
480-437-1196 • *WildWestDaysCaveCreek.com*

40TH ANNUAL WICKENBURG BLUEGRASS FESTIVAL

Wickenburg, AZ, November 8-10: The Four Corner States Bluegrass Festival is sponsored by the Wickenburg Chamber of Commerce and is one of the oldest bluegrass fests in the Southwest.
928-684-5479 • *WickenburgChamber.com*

FRONTIER TIMES JAMBOREE

Bandera, TX, November 24: Enjoy live music and storytelling at the Frontier Times Museum with Kenny James.
830-796-3864 • *BanderaCowboyCapital.com*

THE POLAR EXPRESS

Durango, CO, November 15, 2019-January 2, 2020: This 1879 railroad offers kids a train ride that shares the classic Christmas tale on the way to visit Santa.
970-247-2733 • *DurangoSilvertonRailroad.com*

NORTH POLE FLYER

Austin, TX, Opens November 16: Ride from Cedar Park to Bertram inside train cars decorated for the winter holiday season.
512-477-8468 • *AustinSteamTrain.org*

STARLIGHT PARADE

The Dalles, OR, November 29: This former fur-trade town brings cowboy Christmas to life with lighted parade floats and merry jingles.
541-296-2231 • *TheDallesChamber.com*

COMMUNITY CHRISTMAS LIGHTING AND FIREWORKS

Pecos, TX, November 26: Get in the spirit of the season with a Christmas tree-lighting, caroling, fireworks, hot chocolate and cookies.
432-445-2406 • *VisitPecos.com*

RODEOS

WRCA WORLD CHAMPIONSHIP RANCH RODEO

Amarillo, TX, November 7-10: Top ranch teams compete in the world championship hosted by Working Ranch Cowboys Association.
806-374-9722 • *WRCA.org*

PRESCOTT CHRISTMAS PARADE AND COURTHOUSE LIGHTING

Prescott, AZ, December 7: The beloved Christmas Parade begins at 1 p.m., with the 65th annual lighting ceremony of the courthouse at 6 p.m.
928-777-1552 • *Prescott.com*

SANTA'S LIGHTED FOREST AND NORTH POLE ADVENTURE

Georgetown, CO, November 16-December 24: Enjoy hot cocoa, cookies and candy canes from Santa and his helpers aboard decorated train coaches.
888-456-6777 • *GeorgetownLoopRR.com*

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Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association. His latest book is *Arizona Oddities: Land of Anomalies and Tamales;* History Press, 2018. If you have a question, write: Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu

Gang members, from left, Sam Bass, Joe Collins, John E. Gardner and Joel Collins made a name for themselves robbing stages in the Black Hills. Bass and Collins left the Dakota Territory for Ogallala, Nebraska, where they joined up with Bill Potts, Jim Berry, Jack Davis and Tom Nixon to rob the Union Pacific train in Big Springs, Nebraska.

– PHOTO OF SAM BASS GANG COURTESY ROBERT G. MCCUBBIN COLLECTION

Did Sam Bass ever work as a deputy U.S. marshal before becoming an outlaw?

Donald Lee
Silver Spring, Maryland

A number of legends have sprung up about Sam Bass. He went to Texas in around 1870 to become a cowboy. Despite some accounts referring to him as a sheriff's deputy, the closest he came to being any kind of lawman was around 1870 when he took a job working as a farmhand for Denton County Sheriff, W.F. "Dad" Eagan. His duties included currying the horses, milking the cows, fixing fences, cutting firewood and working as a teamster. Ironically, when Sam decided to become an outlaw, Dad Egan was one of the lawmen who pursued him.

On *Gunsmoke* did the actors drink real beer?

Barry Fielding
Brea, California

Yes, they were drinking real beer and I'm betting it was cold. For whiskey however, they used tea.

Did Wells Fargo have its own detective force?

Paul Gortarez,
Phoenix, Arizona

Wells Fargo hired undercover detectives like James Hume and Fred Dodge. In mining areas like Arizona, California and Nevada, the company hired shotgun messengers to guard the gold and silver shipments. The agents routinely handled telegrams and money transactions as well.

Wells Fargo employed shotgun messengers (above) to ride on its coaches to protect shipments. Hired detectives tracked the criminals and recovered stolen goods.

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Did America Indians kiss on the lips as an expression of affection?

Alan Hart
Corpus Christi, Texas

It's difficult to get universal agreement among scholars on kissing. Some researchers believe that many American Indian tribes did not adopt kissing until after having contact with European settlers and Western cultures. In turn, Europeans learned it from the Romans, who got it from the Greeks, etc. Kissing is referenced in the Old Testament. Today, kissing is not practiced in 10 percent of the world.

The 1910 *Puck* magazine illustrator who drew an American Indian maiden standing beneath a sprig of mistletoe at a Colonial holiday party was probably unaware of the evolution of Native kissing customs.

How did cowboys, working in the heat of summer, stay cool in their hats?

Neal Hathaway
Durango, Colorado

They didn't! Straw hats were much cooler. However, most cowboys stubbornly refused to wear those hats, no matter how hot it got, as a substitute for their Stetsons. Many did wear lighter colored hats that wouldn't hold the heat as much as black ones

How did wagon trains keep law and order on the trail?

Alan Shope
Shippensburg, Pennsylvania

The wagon master was the man in charge. He knew the trails and had experience getting through the trials and travails of the trail safely.

In addition, most wagon train groups elected a council that held court for breaches of discipline. Usually, the wagon master acted as judge, but it might fall to someone else of character or position (like a preacher).

The cases they considered varied. But the council often settled disputes as well as judged people accused of crimes on the trail. The usual punishment for serious breach of discipline—rape or murder—was banishment, firing squad or hanging. It was estimated that in the peak year of wagon travel, more than 50 murders were committed.

One of the most unusual stories of banishment was that of James and Margaret Reed. The couple and their children were members of the ill-fated Donner Party on their way to California in 1846. Trouble started when Reed took umbrage at a teamster named John Snyder for whipping an ox. The two exchanged words, then Snyder whacked Reed with his bullwhip. Reed pulled a hunting knife and killed him. A trial was held and Reed faced hanging but was banished instead and forced to leave his wife and children. Ironically, Reed made it safely to California and several weeks later, led one of the parties to rescue the stranded survivors.

When did the practice of horse-shoeing begin, and what was the purpose of doing so?

Pat McManus
Cave Junction, Oregon

Horseshoes date back to the domestication of the animals in Asia, a few thousand years ago. Around 800 B.C. at the beginning of the Iron Age in Central Asia, people began riding horses rather than using them exclusively as beasts of burden. The purpose of horseshoes is to protect the hoof wall from chipping or cracking. An early form of hoof protection used by the Asians was rawhide or leather. The nailed shoe is believed to have been developed around 900 A.D. Today they are usually made of steel or aluminum, but specialized shoes include rubber or plastic.

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What HISTORY HAS TAUGHT ME

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W. MICHAEL FARMER, AUTHOR

W. Michael Farmer's in-depth historical research and Southwestern experiences fill his stories with a genuine sense of time and place. He has published award-winning novels, short stories in anthologies, and essays, including *Killer of Witches*, *Mariana's Knight* and *Blood of the Devil*. TwoDot has published Farmer's two books on the Apaches: *Apacheria: True Stories of Apache Culture, 1860–1920* (winner of the 2018 New Mexico-Arizona Book Awards for Best New Mexico Book and Best History–Other) and the recently released *Geronimo: Prisoner of Lies, Twenty-Three Years as a Prisoner of War, 1886-1909*.

Don't get me started on the outrageous injustices done to the Chiricahua Apaches by the Federal bureaucracy, Congress and the U.S. Army after Geronimo surrendered.

The best Western for my money is *The Searchers*. The 1956 John Ford film is, I think, an insightful portrayal of the courage and price paid by settlers with nerves of steel trying to survive and make a place for themselves in a hard, unforgiving land that is so large a tribe of nomadic people could steal their children and disappear for years.

The two best books on Geronimo and the Apaches provide two distinctly different points of view. They are a classic academic biography, *Geronimo, His Place, The Man, His Time* by Angie Debo and an oral history, *Indeh*, by Eve Ball, Nora Henn and Lynda Sánchez.

My dad always told me to "do it right the first time." He was a machinist and mechanic and knew the costs and delays of hurried work that failed to check every measurement and anticipate every cut needed for quality work.

You can't understand the Geronimo story unless you understand Apache culture and the major events that formed his life.

No one knows more than Lynda Sánchez about Mescalero culture and the Apaches who never surrendered and disappeared into Mexico after Geronimo surrendered. She's a national treasure.

I got interested in Apache history when I began writing the fictional story about the Fountain murders and needed an unseen, unknown man, who admired courage to save eight-year-old Henry Fountain from freezing to death the day his father was murdered. A Mescalero off the reservation in the right place at the right time filled the bill.

Most people don't know I'm also fascinated by atmospheric optics and even wrote a graduate level, two-volume set of books about atmospheric effects on remote sensors.

My favorite place in the West to visit is the Sacramento Mountains in southern New Mexico.

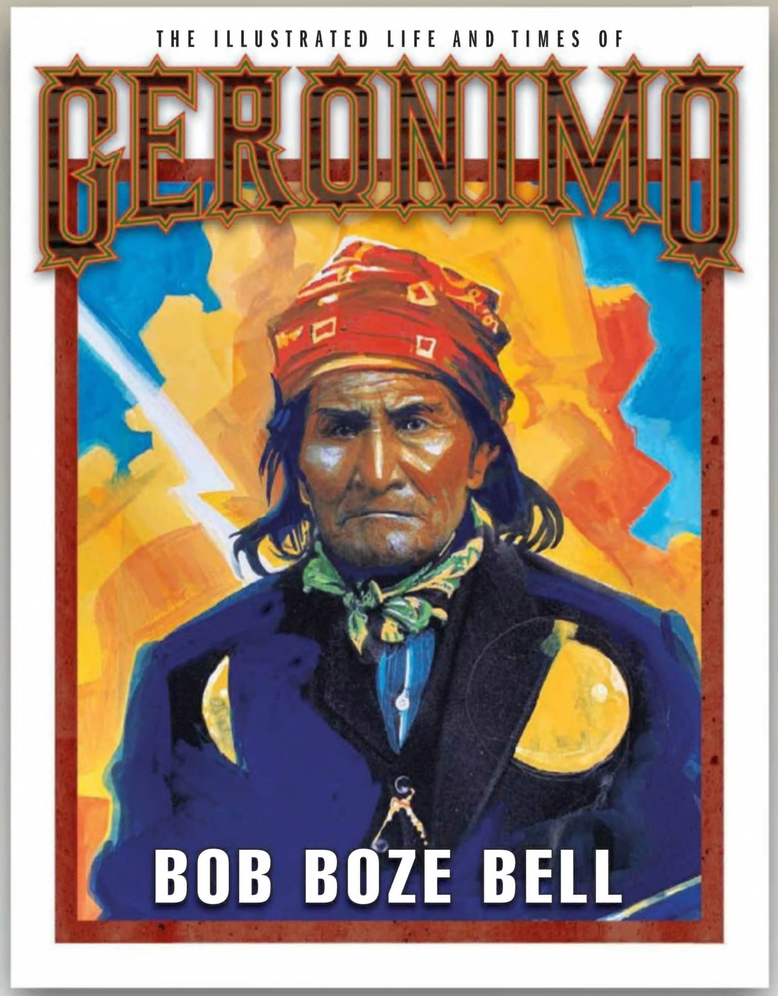
My favorite music is folk, bluegrass and 60s and 70s rock 'n' roll.

I started studying history when I was ten. After watching Western movies about the U.S. Army and their battles with Indians, I wanted to know more and began reading about the life of the Plains Indians, their battles with the settlers, and how they were forced onto reservations. It was then I learned the movies didn't quite match up with what the books were telling me; of course the books didn't always get it right either.

The best advice I ever got was to "do the right thing." I heard that advice every day for 15 years from an Army boss I supported as a metrics analyst for the Army Distributed Learning Program.

History has taught me that regardless of culture or time, human beings are very much the same, and that there are exceptions to every rule.

If you think you know Geronimo, you've got another thing coming.



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